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NO. 29.

CORRESPONDENCE.

Matters at Home and Abroad.

[CORRESPONDENCE OF THE COURIER.]

NEW YORK, August 18, 1880.

SINCE your last issue three columns of the *Herald* have been devoted to reporting musical news from our two best known and popular conductors—Thomas and Damrosch. It is certain, however, that very little of importance was expressed in what was published, but enough was said and left unsaid to raise the expectation of the musical public with regard to the novelties likely to be produced during the forthcoming winter. The brilliant prospects at the beginning of the season are not generally fulfilled, seeing that the imagination exaggerates everything beforehand, so that when the affair has taken place, the impression left scarcely ever equals the expectations raised. And this is supposing that everything promised is faithfully produced. *Mais nous verrons!*

Reading over the foreign musical papers, I see that the Vienna public is being entertained by a scandal, in which figures a journal which has been, as usual, too outspoken in its reviews, having gone into the private affairs of the artists noticed. This journal, after having given the artists' names, went further and gave their biographies, without, however, being careful enough in its expressions. In the beginning, these proceedings almost passed unobserved; but the journal, desiring to give itself a greater notoriety, dwelt too plainly upon private matters, and hence, some of the artists maltreated the worst brought suit against the proprietors and publishers of the sheet. The case cannot fail to create much interest, and will be followed with varying emotions by the different parties and the scandal-loving portion of the public.

While on this subject I may mention another important lawsuit which is to be shortly tried. It has been instituted by Verdi and the poets Du Locle and Nuitter, against the manager of the Teatro della Monnaie, for representing the opera of "Aida" without due stipulation. The directors of the above-named theatre, taking the French-Belgian treaty of 1852 as their foundation, believe they have the right to give "Aida," in consideration of the payment of only a very small sum of money as royalty for each representation. Verdi, or his counsel, naturally believes the contrary. Hence the opposition against the representations of "Aida," and counter-summons of the Monnaie Theatre against the authors of that opera. The suit will be tried before the Tribunal of Brussels.

From the mention of the above two law cases, it will be evident to your readers that foreign countries do not suffer for a lack of the sensational, however brilliantly America may hold her own in the matter of immense scandals, which, it must be owned, are commonly magnified by the press for the sake of the reading public.

Turning to a subject of another kind, I agree with the opinion lately expressed, that Dr. S. Austen Pearce has greatly erred in giving his *soi-disant* American opera a full-blossomed French name—thus, "La Belle Américaine." Why should he do this? Is not the English language complete enough? What sympathy exists between a French title and an English libretto? Maretzek set a good example—one worthy to be fol-

lowed—by discarding entirely foreign names and expressions when he produced his well-written opera, "Sleepy Hollow." Dr. Pearce's opera will have just as much success, advertised and represented under the name of "The Beautiful American" (meaning, of course, a lady) as of "La Belle Américaine." The quality of music in a work does not depend upon elegant, sounding titles.

The musical festival to be held in this city next May will be naturally an event of the greatest importance. Not only, however, should a similar festival occur triennially, as in other cities of this country and in the large cities of European kingdoms, but no festival should occur without a native or resident composer's receiving a commission to write a work of some description especially for it, thereby imitating the excellent example set by the committees of the English festivals. If this were done, America would eventually take rank with the oldest musical nations, not merely on the score of intelligent appreciation, but also because of her art productions. The chief *raison d'être* for every festival or musical performance is, or should be, the highest development of musical creative talent, not, as I said before, merely the cultivation of æsthetic taste. Such aim, however praiseworthy, assumes a secondary importance by the side of the more vital one pointed out.

Conductors, when spoken to concerning the production of new works by home composers, invariably assert that the musical public cares only to pay to listen to foreign novelties and well-worn masterpieces. This opinion, however, is not to be accepted without argument, a good and sufficient trial never having been vouchsafed the plan here commended. But even granting that the above assertion is founded on facts, what does it prove? Simply, that whatever may be the merit of a composition written by a home composer, it is not "gushed over" and "written up" in the manner usually adopted when a foreign work is in question, by which the public is led to believe that every production of its class is not worth the necessary time, trouble and expense it costs to obtain a hearing of it. The fault, therefore, does not wholly lie with the public, but with those supposed to instruct and cater to it. A conductor, with a broad and truly catholic taste, has yet to appear in New York. Asger Hamerik is the nearest to it of any director in the country. He is a Dane—not a German. Can there be anything in this? If so, what?

I am glad to see that the piano performances of Mr. Liebling at Koster & Bial's are well appreciated. Such encouragement is well bestowed, considering he is one of our own countrymen. The orchestra, under the direction of Rudolf Bial, gives effective and brilliant performances of all sorts of compositions, especially rendering well the light dance music with which the programmes are liberally sprinkled. The orchestra at the Metropolitan Music Hall may be composed of equally good performers, but it is impossible for the impartial listener not to perceive its lack of life and vigor, besides its general ineffectiveness. Moreover, the works which make up the programmes are not skillfully chosen. The Julien pieces will not stand much repetition, however much may be written about them. Mr. Aronson, either as conductor or composer, in my opinion, is a "small potato." Such a position

should be occupied by a better and more experienced musician. I say this much frankly, because I have no personal bias.

The New York Aquarium seems to be doing a flourishing business. "Pinafore" was sung there this week.

I see that Horatio C. King is about to bring suit against the Rockaway Beach Improvement Company to recover the sum of \$10,080, for seven weeks' pay of the band, which has been contracted for by Harvey B. Dodworth since the last day of June. The suit seems to me to be a just one, and should be settled without the interference of the law.

"La Fille du Tambour-Major," by Offenbach, is the opera selected by Maurice Grau for the presentation of his "French Opera Company," which will give its first performance at the Standard Theatre, September 13. The public will await with interest this debut.

The management of the Bijou Opera House, it is said, will show what it is capable of producing with a small auditorium and stage the coming winter. Several novelties are under consideration, some of which, at least, will be performed.

No doubt the sensation of the opera season will be the production by Mapleson of Boito's "Mefistofele." Its unexpected success in London seems to have saved the season at Her Majesty's Theatre from turning out almost a failure. With this opera in his repertoire, he is sure of a certain measure of success, *i. e.*, if he does not keep it too long from public view.

Strakosch will, no doubt, try hard to gain the goodwill and loosen the purse-strings of the public at large. As a manager, he is as reliable as Mapleson, and is far more identified with the musical history and progress of this country. He should succeed. CHRONICLER.

Hamilton's Promised Attractions.

[CORRESPONDENCE OF THE COURIER.]

HAMILTON, Canada, August 17, 1880.

EVERYTHING must have an end; and as the long summer months draw swiftly to a close, a termination is put to the three months' holiday that most of the actors and actresses have enjoyed. I hope you have had a "real good time," ye members of the "players' guild." I hope you have driven "dull care" and all thoughts of business away. I hope no "duns" or "dunners" have disturbed your rest. I hope you have come forth from your vacation with renewed hopes and energies, each one of you endeavoring to "take the lead" in his or her particular "line," and I hope—in conclusion—that the coming season will be the most successful one, in every way, you have ever had.

I see by the morning papers that Adelaide Neilson is dead. I have heard no particulars as yet, but presume you will devote a column or two in this week's issue of THE COURIER to the "why and wherefore" of her sudden demise.

William Richardson, of this city, late proprietor and manager of the Hamilton Opera House, Pronguey's Hall, The Adelphi Varieties, and sundry other "low-form" places of entertainment, says he "intends running a good variety show up at the Crystal Palace grounds during fair time." God forbid!

It isn't that I object to a good variety performance,

far from it. I venture to assert that no one enjoys a really good performance of that class better than I do, but the miserable company that Mr. Richardson generally manages to get together deserves the strongest condemnation.

Of "legitimate" amusements this season, we will have enough and to spare. The Mechanics' Hall has a number of choice attractions booked, and the shareholders of the new opera house having decided to go on building, it will probably open about the first of November. The Mechanics' Hall will, of course, take the lead this season, as it is too late for the opera house people to secure good companies; but I am afraid that in the season of "1881-82" the Mechanics' Hall will suffer. Here are the companies that are booked during September at the Hall: F. McGregor, 14th; Herrmann, 22d, 23d, 24th, and 25th; Joe Murphy's "Kerry Gow" company, 27th, 28th, and 29th; Remenyi, 31st.

At present it is on the cards that McGregor opens the Hall, but Mr. Kneeshaw says he will try and open it about the 6th with some strong combination. It will be ready by the 1st, but will not be opened till the 5th or 6th.

QUIZ.

A Good Time Coming for St. Louis.

[CORRESPONDENCE OF THE COURIER.]

St. Louis, August 16, 1880.

FROM announcements already made, it is likely we shall have a very brilliant musical and dramatic season here, beginning with September 1. During the past week crowds have nightly visited Uhrig's Cave to hear the Spanish Students, who closed a profitable engagement there last Saturday.

The Thursday, Saturday and Sunday afternoon concerts at Lafayette Park, Tower Grove and Fair Grounds respectively, have been well attended, principally by the ladies and the little folks.

A most enjoyable entertainment was the Friday evening concert of the St. Louis Grand Orchestra at Schnaider's Garden. The soloists of the evening were Carl Venth, violinist, and Dabney Carr, flutist.

Mr. Venth is quite a young man, and has but lately made St. Louis his home. He played Max Bruch's "Grand Concerto." His playing was characterized by a full and sweet tone, especially in the slow movements of this beautiful composition. The last part of the Concerto, was not so well played; the rapid passages being somewhat marred by indistinctness of some of the notes. Mr. Venth is, without doubt, a talented young man and a very promising violinist. It is a great pity that he has, at such an early age, cut himself loose from that careful training which is so necessary to produce a great violinist. Such a gushing criticism on his playing as appeared in one of our papers will certainly do him more harm than good. Dabney Carr played "La Favorite di Vienne," a rather difficult flute solo.

Mr. Carr is a well known amateur flutist in St. Louis. Not being a member of the orchestra, and coming to their aid in the entirely disinterested manner in which he did, criticism is barred.

The good work of the orchestra in the remaining numbers showed steady progress, and Mr. Meyer, the director, has reason to be proud of his share of the work.

The society intends giving a fine concert about the end of this month for the purpose of creating a fund with which to purchase orchestral works.

At the Cave Garden the Corelli-Laurent Opera Company begins a week's engagement this evening. It will produce some of the lighter operas.

The "Alhambra" Music Hall gives an entertainment every evening, songs, dances and negro specialties—a good entertainment, and well patronized.

A grand complimentary concert tendered by the citizens to Charlotte Hutchins, late of the "Stranded" Nathal English Opera Troupe, takes place here this week. It is to be hoped that this is not a forerunner of a large number of complimentary concerts this winter. The increase in this class of concerts has been very great during the past season, and our citizens are compelled (in many cases) to give pecuniary assistance, under cover of its being a "compliment" to the beneficiary.

Besides, it is not unfrequently the case that entertainments gotten up in this way are not worthy of the patronage bestowed on them. If the party or parties are really worthy and deserving of the compliment, all right; if not, then why not call it by its proper name.

Many of our professors have returned from their summer vacation, and within a couple of weeks the musical season will be fairly inaugurated.

Our piano, organ and music trade folks are waiting a revival of business, which is expected about the middle of September, and then, with our fair approaching, St. Louis expects to do a large fall trade.

A. N. DANTE.

Theodore Thomas on Music, Musicians and Singers.

THEODORE THOMAS, in the course of a talk had last week with a *Herald* reporter, said in regard to the Philharmonic concerts during the coming season that a greater interval will occur between the performances in this city and Brooklyn than there was last year, and that the programme will be more varied. He also said that he had brought over some musical novelties of very great excellence to be produced at these concerts. He has decided to make New York his home, and he may make a concert tour with his orchestra of Boston, Philadelphia, Chicago, Cincinnati and some other large cities, but he has no idea of leading a band at a "popular public hall."

In regard to the rumor that an offer had been made to him by Barnum to conduct a series of concerts in the proposed building on the site of the Madison Square Garden, Mr. Thomas said:

"A letter was sent to me at Cincinnati on the matter which I failed to receive, and when I was in Munich the post brought me another, asking me to defer any permanent arrangements with other parties till I heard from this company, who desired to make arrangements with me. A prospectus was inclosed, giving details of the scheme and offering me certain terms. I do not fully understand the company's intentions, and, of course, could conclude nothing nor seriously entertain it till I learned all of the details. I can only say that terms were offered, and that I agreed to postpone any lengthy engagements till my return.

"I had no intention of concluding any business arrangements in any direction till my return, anyhow. I was on a vacation, and did not propose to combine business with pleasure. Then again, although I know how fast bricks are turned into walls in New York, this building is not even begun yet, I believe, and there is time enough for all that later.

"Leaving myself out of the question, and looking at the matter as a mere musical and business proposition, I do not think it a bad one. It would depend a good deal, however, on how much museum and how much music was to be combined. There is to be, I believe, on the top floor of the new building an immense tropical garden under a glass roof, all of which, according to the prospectus, is to be a horticultural display of great beauty and elegance. In such a connection I can well understand the success of a series of grand concerts of fine quality. But on the ground floor, I believe, of the building, there are to be giants, dwarfs, Circassian women and roaring lions. Here a programme of classical music would be decidedly out of place. One serious question is, how near the tropical garden and how far from the lions will the band be, and would it be considered one of the cages of animals or an accompaniment to the flower show? They could not be combined, and consequently must be absolutely distinct. In other words, if the enterprise of Messrs. Barnum, Vanderbilt and others is to draw an immense crowd, I can see no objection to adding, under certain restrictions, high classical music to the other attractions. Weekly or semi-weekly popular concerts might be given, as at the Crystal Palace in London, for instance. But in order to entirely separate it from the plane of the museum portion of the enterprise the band should be large and composed of the best musicians attainable; a large and efficient chorus from the best singing societies should be enlisted; the leading soloists should be of great celebrity, and then the concerts would indeed be popular and the best musicians of the world would not hesitate to add their names to the list."

"While you were abroad, Mr. Thomas, I presume you heard a number of the famous bands and great artists of the day?"

"Yes, in London and other great cities I attended numerous musical affairs, though many of the famous concerts of the year, such as the Gewandhaus, in Leipzig, were not being given at this season."

"What do you think of our season as compared with that of London? Those who have critically examined the performances of each have held that New York's standard was much the highest, and that the New York auditor was vastly more critical than his fellow listener in London."

"And the opinion is quite right. I was really amazed, after my long absence from London, to notice what strides had been made in the technical execution and artistic appreciation of difficult music in New York concert halls. Here we are really years ahead of them. Our programmes are bet-

ter, our musicians play better, the people listen more intelligently. The enthusiasm of the English audience carries away its judgment completely. I have seen an audience applaud wildly a crude performance of a hackneyed selection as though its rendering were perfection. What can you expect under such circumstances? Musicians grow careless, the public's fine musical sensibilities are dulled, and the standard falls imperceptibly at the time, but surely and steadily. Then, again, the London musical season is brief, and orchestral pay is not sufficient to warrant the constant rehearsals we undergo here. I have heard music given there in very rough form, compared to the finish it should have had, and discovered readily on inquiry that the cause lay in insufficient rehearsals. What do you think of Richter leading concerts in London where Liszt's 'Faust Symphony' was played in public after a single rehearsal? And yet it was applauded to the echo. A New York audience would have probably yawned and certainly received it in silence."

"Well, do the Londoners keep ahead of us in novelties, at all events?"

"Not at all. I have heard advertised 'novelties' there which were hackneyed here. It is extraordinary that such a great city, with such musical resources, should be so behind the times."

"The opera season there was doing fairly well. I heard 'Lohengrin' given only tolerably. Nilsson sang, but—I may be prejudiced—I hardly thought her in as good voice as in the old days. But perhaps my ear was a little defective after hearing the 'Faust Symphony' on one rehearsal. Patti I heard also and was charmed by her. It is many years since I heard her last—then a mere girl. After this lapse of time I again was to hear her. I waited impatiently for her entry—in 'Faust'—anxious to see if my first impression would be confirmed. She came on—the same girlish appearance as in the old days, the same birdlike voice, perhaps a little fuller and toned a little deeper, but poured forth with that same wonderful ease and still as clear and sweet as a flute note. What her appearance is when off the stage I do not know, but before the footlights no change had come over her in form or gesture or carriage, and the longer I listened to her the more pleased I was with her rich, mellow voice and charming manners, carrying away with me as I left the house only the most delightful remembrance of the charming girl, where I had come to coldly criticise the artist. So you can see she has lost none of the charms of her more youthful days, and is now, in my opinion, the leading songstress of the world.

"Albani, too, I heard. Her voice has gained in quality, I think, and is richer and fuller. Her style is more confirmed, and she sings more evenly well throughout her scores."

"Saint-Saëns must have been playing in London while you were there?"

"Yes, and I was greatly impressed with his wonderful power. He is a musical giant among men, and, while I had believed him to be an exceptionally fine player, my expectations were more than realized."

"And how about the Handel festival?"

"I was present on the three days when they gave the 'Messiah'; a miscellaneous Handel programme, and 'Israel in Egypt.' The chorus, rehearsed in all the great cities and little hamlets over the country, came together 4,000 in number, and after one general rehearsal of the principal pieces gave the public performance. The effect of this great mass of human voices was powerful, although the coloring was at times a little coarse and precision of time was often lacking. Still the general effect was grand, and the quality of the male voices could not readily have been bettered in any festival gathering in the world.

"I had a very pleasant visit with Raff in Frankfurt, and in Leipzig, where, by the way, I saw some capital acting, with Reinecke. In Munich and Paris and Berlin I was present at the examinations at the conservatoires, and was greatly pleased to notice the grand work they are doing and the frequent appearance of American girls among the pupils. In Paris I saw 'Aida' at the Grand Opera, with its sumptuous mounting, and was positively delighted with the superb orchestra, whose playing was marvellously good. In Munich I attended the performance of various operas of Wagner's, Gluck's and Mozart's. I can best characterize the artistic standard of the performances by telling you that the setting of the stage seemed to be first considered, then the orchestra, and last the singers. I heard 'Tristan and Isolde,' however, done very well indeed, its difficult music being ably delivered, but I made up my mind that it would never be popular. In Berlin I passed a very pleasant Sunday morning with Joachim, who invited me to meet a few friends and listen to some charming quartet playing.

"But the most delightful hours of all my days in this pleasant trip were in the afternoon passed with Liszt. I had sent him my card, and he returned a most kindly welcome and begged me to come to him that afternoon. I did so, and was most cordially met by the great musician, who at once put me at my ease, and, laying aside all formality, spoke as though we were old friends rather than new acquaintances. Two things struck me forcibly in what he said—his exceeding modesty in referring to himself when our conversation turned on his place on our American programmes, and his assertion that he was 'growing old indeed,' and that the world would receive no further compositions from his pen. These struck me forcibly, because, first, one might have excused even ego-

FOREIGN NOTES.

...An English translation of Spitta's "Life of Bach" will shortly be published in London.

...Mme. Sembrich for her sixteen performances at Madrid is to receive the sum of \$400 per evening.

...The young student who stole Barton McGuckin's baton is, according to a London paper, languishing in prison.

...Emma Wixon, who recently made her *début* in opera in London as Mlle. Nevada, has gone back to Italy to resume her studies.

...Gounod is to write an oratorio in three parts, called "The Redemption," for the Birmingham festival of 1882. The libretto, of which Gounod is himself the author, is already written.

...During the late Zurich singing festival the concert hall was placed, by means of a Bell's telephone, in communication with Basle, and the choruses, it is said, were distinctly heard there.

...The Italian opera season at St. Petersburg will commence on October 4, when Glinka's "Life for the Czar" will be produced for the first time in Italian, Signora Elvira Repetto impersonating the heroine.

...The sum of £8,500, it is asserted, has been divided between the authors of the "Pirates of Penzance" for their American season, after paying £1,200 for legal expenses incurred in the protection of the copyright.

...A young singer from Leipsic, named Goetjes, has lately made his *début* at Frankfort-on-Main as Arnold in "Guillaume Tell." He is said to have an exceptionally fine and powerful tenor voice, and to excite the highest anticipations for his future.

...If the "Conte Rosso" of Marenco has made Signor Lucilla desirous of writing an opera, the "Triumph of Love" of Giacosa has pleased so highly Signor Luigi Sandron, of Palermo, that he will set it to music. Ferdinando Fontana has written the libretto.

...This month will be represented for the first time at the Ristori Theatre, Verona, a new opera, "Annita," composed by Signor Vigonio, and later in the autumn there will be given at the Argentina, Rome, a new opera by Signor Sessa, entitled "King Manfred."

...Mr. Gye, though not successful last season in his selection of operas, has fully appreciated his rival's skill, and will accordingly play "Mefistofele" at Covent Garden, with Mme. Patti as *Margherita*. It is further stated that he is negotiating with Signor Bolto for the sole right to perform that composer's new opera, "Nero."

...A certain Paolo Wachs has invented a pack of musical playing cards. Instead of the usual facings, are semibreves, minims, crotchets, quavers, &c.; and by playing with them one learns not only the notes, but their value, time, keys, &c. There are comprised also the accidentals, &c. (which are made much use of by those who lose).

...Signor Tamagno, from the Opera at Lisbon, has according to *Le Ménestrel*, been engaged at La Scala, Milan, for four months, and is to receive the remuneration of \$10,000 for the season, which, with a forfeit of \$3,000, which the manager of La Scala has to pay to the director of the Opera at Lisbon, will increase the cost of his services to \$17,000.

...La Salla and Masini will make their reappearance on the stage of the Imperial Theatre, Petersburg, the coming season in "Faust." The first work which will be given at this theatre will be the "Magic Flute," Mozart. The director of the theatre has renounced the idea of giving "Carmen," because of the excessive demands of the publishers.

...Messrs. Gye have engaged for the season of 1881 at Covent Garden the following artists: Patti, Albani, Sembrich, Valleria, Mantilla, Scalchi, Pasqua, Ghiotti, Corsi (ladies); Gayarre, Nicolini, Corsi, Lassalle, Cotogni, De Reszke, Gailhard, Ughetti, Capponi, Scolara, Manfredi and Ciampi (gentlemen). Beviniani has been re-engaged as conductor.

...Verdi is reported to be busily engaged on his new opera, "Otello," the work being already sketched and a considerable portion of the score completed. A London paper says: "Special interest will be attached to this opera in the fact that its libretto is from the pen of Signor Bolto, composer of 'Mefistofele,' who is an ardent Shakespeare lover as well as a clever poet. The libretto follows pretty closely the original of Shakespeare."

...At Vienna, the representation of the "Prophet" of Meyerbeer was placed in danger for want of a pair of bells. The author of the convention, Cardinal Rauscher, did not in the least desire to allow the bells to sound in "Church Scene," because he considered it a profanation of the divine catholic office; but Meyerbeer swore by Moses and all the prophets to depart again the same day, if the supreme magistrate did not grant him the important chiming. The officer of the court sent timidly a dignitary on the secret mission to the palace of the Archbishopric, and the Cardinal finally allowed his objections to be overcome, and to the astonishment of the clergy and the ultramontanes the bells were sounded in the fourth act. There were those who said: "What does not a Hebrew invent in order to obtain 'catholic-musical' effects?"

tism in a man so surrounded by devoted admirers, and, in reference to the second remark, because the vigorous old man seemed to be in his mental prime. He had been chatting on about one thing and another in a delightful strain, and then he referred again to America and to his compositions. I do not remember his exact words, but this is the tenor of what he said:

"You are all very kind," he said quietly, "very kind; you place me too often on your programmes." Then a little later he added: "I do not look so old, but I feel very, very old. I shall write no more. My pen is tired and I have done."

John McCullough on London Dramatic Doings.

"LEFT here for London," said Mr. McCullough recently in an interview with a New York *World* reporter, "on the 5th of June, in company with Mr. Sothorn. My idea was to look around and see what was the best theatre to play in. But the first thing I did was to go and see Henry Irving in the 'Merchant of Venice' at the Lyceum Theatre."

"What is your opinion of Irving?"

"I can hardly describe my feelings with regard to him. There is a notion that he is the pet of a certain number of men. But he has a great hold on the middle classes—the kind of people who pay two shillings for a seat,—and every artist in London takes a pride in him."

"Does he take all the credit of a play to himself?"

"No; he suggests all the artistic phases of the play, arranges the scenery and designs the costumes. I saw him first as *Shylock*. He takes a different view of the part from any other man I have ever known. I liked it best the second time."

"Is his acting at all irregular?"

"He is better as an actor of peculiar things than as a tragedian. In 'The Bells' and 'Charles I.' he seemed to me to do as fine work as anything of the kind I ever saw. It seemed to me he might play one part well and another part poorly. Nature has not given him the swell of passion."

"What is the particular secret of his success?"

"I can only say that in artistic taste he is thoroughly imbued with the spirit of his profession. In the way of producing things on the stage in the best manner possible he is unapproachable. Two weeks ago to-night I supped with him. At noon of that day I saw the entrance to the pit of the Lyceum crowded with people who waited until 6:30 to get in."

"Who else is doing well in London besides Irving?"

"Toole." He is drawing crowds at the Folly Theatre in 'The Upper Crust.' Then Mr. and Mrs. Kendall and Mr. Hare are playing in 'The Lady's Battle' at the St. James' Theatre. This is the perfection of a performance. I believe if these three people should come over here they would make their fortune and I advised them to come. Their play is a light, little French thing of the time of the Revolution, and it is perfectly pure."

"What actress pleased you most in London?"

"Miss Terry, who played with Irving in the 'Merchant of Venice.' She was the most perfect *Portia* I ever saw."

"Have you any personal knowledge as to Mr. Raymond's reception?"

"Well, he himself was received most cordially, but the play was a failure. The people did not understand it. They could not form any conception of the Americanisms, and they wondered how a man like Raymond could appear in such a piece. So far as Raymond himself was concerned he was called before the curtain and applauded, but the 'Gilded Age' fell flat. Katharine Rogers played with him, but she wasn't good."

"Did Mr. Raymond say anything to you about the failure of the 'Gilded Age'?"

"Oh, yes. He took the matter very philosophically."

"What are Mr. Florence's prospects?"

"Very good, indeed. He and his wife will open on the 30th of this month in the 'Mighty Dollar.' Of course they feel somewhat nervous because the play is so very American, but there is no doubt that they will succeed."

"How were Mr. and Mrs. McKee Rankin received in London?"

"The people liked the 'Danites' very much. Hollingshead, the manager of the Gaiety—who, by the way, is a glorious chap—said at the Savage Club breakfast, that it was the best American drama he had ever seen. 'The Danites' started first at the Globe Theatre and is now running at Sadler's Wells. Mr. and Mrs. McKee Rankin will play there for some time and will then go into the provinces."

"What is your own programme for England?"

"Well, as I said before, I went to England partly on pleasure and partly on business. I thought that by being there in person I could do better than by correspondence. The result was that I made arrangements with Augustus Harris, the manager of the Drury Lane Theatre, to appear at that theatre next April. Mr. Harris has just begun his career as a manager. I am to appear in 'Virginus,' and he promised me that the piece would be produced in the best style. Every scene and every costume is to be new."

"Who will form your company?"

"That I do not know. All I know is that the Drury Lane Theatre is the largest theatre in London, that Mr. Harris is to select the company, and that everything is to be arranged

in the best possible manner. I shall leave New York during the first week in April, shall play in London about a month, spend the remainder of the summer quietly without fulfilling any engagements, and will then return to the United States to carry out my engagements here."

"Will you appear at all in the play of 'Aurelian,' which Miss Dickinson wrote for you?"

"No; Miss Dickinson took the play out of my hands. It was a splendidly written play. I cannot say whether it would have been suitable for dramatic representation."

"What do you propose to do after your return to this country after your London engagement?"

"I will travel all over the country as usual. I shall open at the Fifth Avenue Theatre on November 15 in 'Virginus,' and will play for four weeks."

"The Savage Club breakfast of course was greatly appreciated by the Americans?"

"Why, you just look at the menu. 'Complimentary Dejeuner by the Savage Club to the Eminent American Actors'—these last three words in big letters—in London, Friday, July 30, 1880.' Nearly all the actors in London were there. And what a time we had. Barry Sullivan presided, and Minister Lowell made a delightful speech. But of course you've heard all about it."

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

...The playing of the Royal Marine Artillery Band, says *Music*, at the recent Kensington House *fête*, reflected much credit on its members and conductor.

...On Monday, August 2 (Bank holiday), there was a military and ballad concert on a large scale at the Crystal Palace, London. Annie Marriott, Madame Patey, Mr. McGuckin and F. King were among the vocalists, while the bands of the Scots Guards, Royal Engineers, Marines, and the Crystal Palace Military and Orchestral bands furnished the instrumental music.

...Horatio C. King is about to bring an action against the Rockaway Beach Improvement Company on three grounds—first, to recover \$10,080 for seven weeks' pay of the band, which has been contracted for since June 30 by Harvey B. Dodworth; second, for \$1,800 for the Thirteenth Regiment, being the difference in the cost of the meals paid by the men over and above the contract made with the Improvement Company during the encampment of the regiment at the beach, and third, for consequential damages in the sum of \$10,000 by reason of injury to the regiment owing to its being unable to have its intended drills on account of the time occupied in going long distances for meals and the incomplete preparation of the grounds.

...The Fifth Regiment (Illinois National Guard) Band, of Jacksonville, Ill., has just returned from Springfield, where it was in attendance at the soldiers' and sailors' reunion, which lasted four days. The encampment takes place in Jacksonville next year. The band is composed of fifteen members, Reuben Clark being the leader. All through the summer months, on each Tuesday and Friday evening, the band occupies the stand which was erected for it in the city park, where it renders quite a number of selections in a very creditable manner. The Fair Ground Association offers a prize of \$200 to the best band playing on its grounds next week, and out of five or six competing bands it is hoped the Fifth Regiment will not be beaten.

...The South Wales *Daily News* says: "Craigynos Castle, the future residence of Mme. Adelina Patti, having been completely refitted, the world-renowned prima donna, in company with M. Marks, of Paris, Signor Philippi, Mr. and Mrs. Kingscote, J. Miles and Edward Hall, has arrived at the castle for a short residence previous to visiting the German watering-places—Ems and Wiesbaden. Her arrival was celebrated by a display of fireworks and illuminations by Brock & Sons, from the Crystal Palace, London, and under the personal supervision of Mr. Brock, Jr. Balloons, rockets, stars, Roman candles, &c., were let off in great variety, each being the signal for ringing cheers by the crowd of people assembled about the castle. The grandest spectacle of the evening was the likeness of Mme. Patti and Signor Nicolini, let off amid a shower of rockets, &c. The words 'Traviata,' 'Norma,' 'Romeo and Juliet,' 'Semiramide,' and 'God Bless Adelina Patti,' appeared in conspicuous places on the terrace, which was adorned by a display of flags and bunting. The spectacle proved a source of gratification and delight to the immense crowd of spectators who were assembled within the grounds. Craigynos Castle, which is situated in one of the most romantic and picturesque spots in Wales, was built forty years ago by Rice Powell, at a cost of about £20,000. In his family it remained until about six or seven years ago. In 1878 Mme. Patti acquired it by purchase, and since then all that exquisite taste and money can do has been done in making it one of the most beautiful and magnificent structures in the United Kingdom."

...The first opera that was represented at Bologna, was by a German composer, Gluck, "The Triumph of Clelia." This event took place May 14, 1763.

On the History of Musical Pitch.

BY ALEXANDER J. ELLIS, B. A., F. R. S., F. S. A.

TABLE II.—CLASSIFIED INDEX TO TABLE I.

ARRANGEMENT.—The countries are arranged in alphabetical order: 1, Austro-Hungary; 2, Belgium; 3, England; 4, France; 5, Germany; 6, Holland; 7, Italy; 8, Russia; 9, Spain; 10, United States of America.

Under each country the pitches are classified as—1, Standards; 2, Old Forks; 3, Church Organs; 4, Concert Organs; 5, Operas; 6, Concerts; 7, Pianos; 8, Military Music; 9, Other Instruments.

The pitch is always that of A, with merely a sufficient description to recognize it. For full details, the A must be looked out in Table I, which is arranged in numerical order. But the S, or number of equal semitones and cents (see Art. 5), by which the pitch is sharper than A 370, is annexed, in order that, by the difference of their S the relative sharpness of the pitches may be immediately ascertained.

In each division the towns are generally placed together, and the pitches for each town are arranged chronologically as far as was practicable—the letter after the date meaning, *a*, ante, or before; *c*, circa, or about; *p*, post, or after; thus, 1800c is about 1800; 1800a is before 1800, 1800p is after 1800.

The mark * means that the date or name in the preceding line is to be repeated. The mark — in the date or place column shows that the date or place is unknown. When the date is unknown, the pitches are placed in order of sharpness.

Date.	Place.	Pitch.	S	A	Date.	Place.	Pitch.	S	A	
I.—AUSTRO-HUNGARY.										
1640c	Vienna	Large Franciscan Organ	3.68	457.6	1867	"	Walker, Exeter Hall	3.23	445.8	
1834a	"	Organ-builder Schulz	2.25	421.3	1877	"	" sharpened	3.28	447.3	
1878	"	St. Stefan	3.13	443.2	1877a	Glasgow	Lewis, Public Hall	3.29	447.7	
"	"	Small Franciscan Organ	3.11	442.7	"	London	Willis, Concert Standard	3.41	450.6	
5. Opera.										
1823	"	Nike (Euryanthe)	2.90	417.5	"	"	Alexandra Palace	3.54	453.9	
1834a	"	Scheibler I	2.76	413.0	"	"	Albert Hall, observed	3.58	455.1	
"	"	" II	2.86	436.5	"	Sydenham	Gray and Davison, Crystal Palace	3.55	454.1	
"	"	" III	2.98	439.4	"	London	Bryceson, band pitch	3.57	454.7	
"	"	" IV	3.01	440.3						
"	"	" V (Blahetka)	3.04	441.1						
"	"	Scheibler's Streicher's Fork	3.13	443.9						
"	"	Scheibler VI. (monstrous growth)	3.21	445.1						
"	"	Vienna Old Sharp Pitch	3.62	456.0						
1862	"	Nike, sharpest	3.99	466.0						
1878	"	Uilmann	3.97	465.8						
1879	"	From Fr. Com.	3.23	446.0						
"	Pesth	"	3.38	449.8						
"	Prague	"	3.23	449.8						
6. Concerts.										
1845	Vienna	Marloye (Conservatoire)	3.21	445.4						
7. Pianos.										
1780	"	Stein, for Mozart	2.26	421.6	1879	"	Covent Garden, Allen's copy of Costa's Fork	3.52	453.4	
1862	"	Esner, per Nike	3.54	454.0	"	"	Collard's copy of Costa's Fork	3.57	454.7	
"	"	Proch	3.20	445.0	"	"	Bettini's Fork of London Opera	3.02	450.1	
9. Other Instruments.										
"	"	Sellner's Oboe, per Nike	2.80	435.0	"	"	Covent Garden, Harmonium	3.36	449.2	
II.—BELGIUM.										
1. Standards.										
1876	Brussels	Meeren's Proposed Concert Standard	2.75	439.0	1878	"	Organ	3.05	441.2	
1879	"	Mahillon's Army Standard	3.43	451.0	"	"	Harmonium	3.29	447.5	
5. Opera.										
1859	"	Bender's Pitch	3.10	442.5	"	"	Band during performance	3.39	449.9	
6. Concerts.										
"	Lige	Conservatoire	3.31	448.0	"	"	Organ	3.22	445.6	
8. Military Instruments.										
"	Brussels	Band of Guides (Fr. Com.)	3.59	455.5	"	"	Theatre Fork for the season of 1880	2.82	435.4	
III.—ENGLAND, SCOTLAND AND IRELAND.										
1. Standards.										
1842	London	Hullah's C 512-524.8	3.05	441.3	1878	"	Her Majesty's, Organ	2.85	436.1	
1860	"	Society of Arts intended C 528	3.16	444.0	"	"	Band during performance	3.20	445.5	
1860	London	Griesbach's Soc. Arts C	3.37	449.4	"	"	Theatre Fork	3.19	444.9	
"	"	" A	3.28	445.7						
"	"	" A and C	3.33	446.8						
1877	"	Mr. Hipkins' copy of Soc. Arts	3.20	445.1						
"	"	Aden's	3.40	450.3						
1874	"	Tonic Sol-Fa College 1 J C 513	2.50	427.5						
1877	"	" 1 J C 507	2.30	422.5						
2. Old Forks.										
"	"	Faraday's C, 2 A flat, 2 E flat, 2 A...	2.37	424.3						
"	"	" G	2.69	430.3						
"	"	" 1 C and 2 E	2.67	431.7						
"	"	" 1 C and 1 E	2.72	432.8						
"	"	" 2 A	2.89	437.2						
"	"	Ellis' 2 A Philharmonic	3.01	440.4						
"	"	Bishop's 2 C, found in organ	3.16	444.4						
"	"	Ellis' 1 C Philharmonic	3.16	444.4						
1715	"	Rev. Mr. Driffield's 4 A	3.10	440.9						
"	"	Fork found buried at Brixton, 2 A	3.55	454.2						
1751	"	Handel's own Fork 2 A	2.30	422.5						
1800c	"	Broadwood's 1 C	2.31	422.7						
"	Plymouth	Dr. Stainer's 2 A	2.38	424.0						
"	London	Cavaille-Coll's English 1 C	2.94	438.5						
"	"	Broadwood's 1 C	2.33	423.6						
"	"	" 1 C	2.49	427.2						
"	"	De la Fage's 2 A	2.50	427.5						
1820c	"	Broadwood's 1 C	2.54	428.4						
1846	"	Bryceson's 1 C	2.70	432.3						
"	"	Ellis' 1 C	2.71	432.0						
"	"	" 1 C	2.75	433.7						
1840a	"	Irish Gentleman's 2 A Philharmonic	2.80	435.0						
1870a	"	Bishop's Walker's 1 C	3.32	445.1						
1870a	"	Bishop's 1 C Philharmonic	3.45	451.7						
3. Church Organs.										
1668a	"	Tomkins' rule	4.29	474.1						
1769	"	H. Schmidt's original Whitehall?	3.08	441.7						
"	"	" altered	4.29	474.1						
1813	"	" original Organ	3.12	443.1						
1813	"	" altered	3.18	444.7						
1870a	"	Wills' New Organ	3.08	440.0						
1870a	"	H. Schmidt, Chapel Organ	3.07	441.7						
"	"	" Old Pipe	4.99	474.1						
1708	London	" St. James' Chapel Royal, original	4.29	474.1						
"	"	" altered, A 442, see A 474.1	1.14	395.2						
"	"	" Trin. Coll. after shifting	4.89	437.1						
1759	Cambridge	T. and R. Harris, Cathedral	4.35	428.7						
1666	Westminster	R. Harris, St. Nicholas	4.35	428.7						
1670	Newcastle	" St. Andrew, Undershaft	4.35	428.7						
1700	"	" St. John's, Clerkenwell	4.35	428.7						
1878a	Norwich	" ? Cathedral	4.40	427.2						
1778	London	Green, St. Katherine's, Regent's Park	4.33	423.2						
1780	Winchester	Restoration of College Organ	4.30	420.1						
1788	Windsor	" St. George's Chapel	4.31	427.8						
1790	"	" Parish Church	4.30	426.6						
1696	Dublin	" Trinity College, restored?	4.27	426.8						
1696	Boston, Linc.	Christian Smith, restored?	4.95	438.9						
1749	London	Glyn & Parker, All Hallows the Great and Less	2.37	424.3						
4. Concert Organs.										
1730	Westminster	Schneider and Jordan's, Abbey original (?) see under A 474.1	2.30	429.5						
1800	"	" altered	2.30	429.5						
1801	"	" altered for Greatorex to A 433.2	2.30	429.5						
1877	"	" present state	2.30	429.5						
1740p	London	Schnetzler, German Chapel Royal	2.43	425.6						
1764	Halifax	Parish Church	2.44	425.9						
1740	Gr. Yarmouth	Byfield, Jordan and Bridge, St. George's Chapel	2.44	425.9						
1748	London	Parish Church, restored?	2.44	425.9						
1830c	Belfast	Jordan's, St. George's, Botolph lane	2.44	425.9						
1838	Arundel	Christ Church, restored?	2.44	425.9						
1840a	Fulham	Smith, of Bristol, Abbey	2.44	425.9						
1840a	Paddington	Jordan's, Parish Church, altered?	2.44	425.9						
1855	Barking	Walker, Parish Church	2.44	425.9						
"	"	Bevington's	2.44	425.9						
"	"	Lewis	2.44	425.9						
"	"	Bryceson's	2.44	425.9						
"	"	Willis' Church	2.44	425.9						
1879	"	Experimental Copy of R. Harris B natural at All Hallows, Barking	2.44	425.9						
"	"	Experimental Copy of B. Schmidt's Hampton Court, B flat	2.44	425						
IV.—FRANCE.										
1. Standards.										
"	Paris	Mersenne's 1. French foot pipe	0.17	373.7						
"	"	Dom Bédos' "	0.31	376.6						
"	"	Delezenne's "	0.15	373.1						
"	"	Pitch pipe at Faculty of Sciences	1.78	410.0						
"	"	De Prony's proposal	3.07	441.7						
"	"	Marloye's proposal	2.62	430.5						
"	"	Cavaille-Coll's proposal	3.16	444.0						
"	"	French Commission's proposal	2.80	435.0						
"	"	Diapason Normal at the Conservatoire	2.82	435.4						
"	"	under this pitch see complete list of copies examined	2.82	435.4						
2. Old Forks.										
"	Lille	Mazingue's Old Fork	0.66	384.3						
"	"	François	2.30	428.6						
"	"	Cohen's	2.55	428.7						
"	"	Delezenne's	2.72	432.0						
"	"	Marquis d'Aligre's Old Fork	2.97	439.3						
"	"	Lemoine's	2.60	430.0						
3. Church Organs.										
"	"	Mersenne's ton de chapelle	5.39	503.7						
"	"	Hospice de la Comtesse	0.19	374.2						
"	"	Palace Chapel, Conservatoire	1.17	395.8						
"	"	Tuileries Chapel	2.17	434.3						
"	"	Cavaille-Coll's St. Denis	3.17	434.3						
"	"	St. Sauveur	0.69	384.6						
"	"	La Madeleine (restored)	1.29	398.7						
"	"	St. Maurice (repaired)	1.66	407.3						
"	"	St. André	2.69	432.2						
"	"	St. Etienne (rebuilt)	1.89	437.1						
"	"	St. Catherine (retuned)	3.08	440.5						
4. Concert Organ.										
"	Lille	Festival Organ	3.27	446.8						
5. Opera.										
"	Paris	Grand Opera, Drouet	2.32	423.0						
"	"	" Scheller	2.48	427.0						
"	"	" Cagnard de la Tour	2.26	424.0						
"	"	" Fischer	2.67	437.7						
"	"	" lowered for Branchu	2.43	425.8						
"	"	" recovered Pitch	2.26	424.0						
V.—GERMANY.										
1. Standards.										
"	1619	Brunswick	Praetorius' " Suitable Pitch"	2.37	424.1					
"	1834	Stuttgart	Scheibler's Pitch at the Congress of Physicists	3.01	440.1					
2. Old Forks.										
"	"	F. Anton von Weber's Fork	2.36	424.1						
"	"	Kirsten's Fork	2.29	422.1						
"	"	Kummer's Fork	2.39	429.4						
"	"	Schmah's Fork A 435.4 (see under A 489.2)								
3. Church Organs.										
"	"	Praetorius (called by him Chamber Pitch)	7.40	571.1						
"	"	Halberstadt Organ	5.41	505.1						
"	"	Schlick, high Pitch	5.35	504.1						
"	"	" low Pitch	0.33	377.0						
"	"	St. Catherine (taken 1879)	4.54	426.1						
"	"	Salomon de Caus	1.19	394.4						
"	"	Glückstadt	3.50	433.0						
"	"	St. Jacobi, low stop, old Pitch	2.12	412.4						
"	"	" high stop, old Pitch	4.84	469.2						
"	"	Rendsburg	5.06	485.5						
"	"	Freiburg Cathedral, Silbermann	2.17	419.5						
"	"	See under A 376.6								
"	"	Dresden, St. Sophie	2.01	415.5						
"	"	Lehnert's Positiv	3.51	435.1						
"	"	Dresden, chained fork of R. C. Church	1.99	415.0						
"	"	Organ	5.06	485.5						
"	"	Rendsburg	1.69	407.9						
"	"	Mattheson's St. Michaelis	2.17	427.4						
"	"	Tüpper's Pipe	2.17	427.4						
"	"	Dresden, Orchestra of R. C. Church	2.36	426.0						
"	"	" the same in the theatre	2.50	427.5						
"	"	" R. C. Church Organ	4.65	444.1						
"	"	Cathedral, Old Organ	5.00	494.5						
"	"	St. Jacobi, Present Pitch								
5. Opera.										
"	"	Marburg, Fr. Com.	2.27	421.1						
"	"	Wieprecht, Fr. Com.	2.62	429.5						
"	"	"	2.89	427.3						
"	"	Fischer's Pichler's Fork	3.00	440.0						
"	"	Wieprecht, Fr. Com.	3.07	441.1						
"	"	Scheibler "trustworthy"	3.33	444.4						
"	"	Taubert	3.42	430.1						
"	"	Wieprecht, Fr. Com.	3.46	430.1						
"	"	Fr. Com.	3.46	431.1						
"	"	Nike	3.45	431.5						
"	"	Sent to Society of Arts	2.82	435.5						
"	"	Nike's Fork of Weber's time	2.33	423.1						
"	"	Reissiger	2.80	435.0	</					

S	A	Date	Place	Pitch	S	A
				VII.—ITALY.		
				1. Standards.		
				Pitch-pipes (Dr. R. Smith).	1.14	395.2
				Mean of Pitch-pipes of the Bell foundry of Colbacchini.	2.41	425.2
				2. Old Forks.		
				Colbacchini's low 1 F.	1.52	403.9
				high 1 F.	2.30	422.6
				Cavedini's series of Forks.	2.29	422.3
				Stratton's 1 G.	4.64	483.7
				4 G.	2.87	436.6
				3. Opera.		
				Marloze.	2.87	436.7
				"	3.26	446.6
				"	2.99	439.9
				Fr. Com.	3.49	450.3
				La Scala (De la Fage).	3.45	451.7
				San Carlo (Guillaume's Fork).	3.19	444.9
				Fr. Com.	3.19	444.9
				4. Concerts.		
				Liceo Musicale.	3.12	443.1
				5. Piano.		
				Tadolini's Fork.	2.43	425.8
				VIII.—RUSSIA.		
				3. Church Organs.		
				Euler.	2.11	418.0
				5. Opera.		
				Sarti.	2.84	436.0
				Fr. Com.	3.45	451.5
				Sent to Society of Arts.	2.83	435.7
				9. Instruments.		
				Euler.	1.00	392.2
				IX.—SPAIN.		
				3. Church Organs.		
				T. Bosch's Organ.	2.18	419.6
				Ton de Chapelle.	2.18	419.6
				5. Operas.		
				Theatre (in 1879, A 435.4).	3.18	444.5
				X.—UNITED STATES OF AMERICA.		
				7. Piano.		
				Steinway's Fork.	3.66	457.2

[To be Continued.]

About Pianists.

THE French piano virtuoso and composer, Henri Kowalski, arrived in Quebec about the middle of last month, en route for Australia, via San Francisco. During his short stay in Quebec he gave a free *matinée musicale*, a like favor that he repeated in Montreal the following week. M. Kowalski plays the "Herz" piano in his concerts, and he has for traveling companion M. H. Canut, successor of the celebrated house, Philip Herz, of Paris. *L'Evénement* thus speaks of his performance in Quebec: "His paraphrase on 'Faust,' his 'Marche Hongroise,' his 'Galop de Bravoura,' which he played in response to a call; his 'Danse Tigane,' his 'Danse des Dryades,' are difficult pieces to execute, but produce the greatest effect in the *salon* and in the theatre. 'Bergerie,' another of his compositions, is charming in its imitation. With 'Solitude,' nocturne, he completed the list of the pieces of his own composition played here. The works of Kowalski have all the most brilliant as well as distinguished character. Being inspired with his subject, he keeps its sentiment to the end, and succeeds in remaining at once original and distinguished. Often a legend decorates the title-page of the piece. This is what inspires him, for when one has read the legend one finds it afterward in every page of the composition, in the harmonic groundwork or the melodic conception. The pieces which pleased the listeners most were 'Danse des Dryades,' 'Danse Tigane,' 'Bergerie,' and 'Valse de Concert,' by Wieniawski, the most graceful composition we have heard. Being encored, Kowalski took for theme 'En Roulant Ma Boule,' and extemporized on this Canadian song the most brilliant variation. Kowalski received, after the concert, the warmest congratulations of the Lieutenant Governor and of Madame Robitaille, and of several of the distinguished citizens and well known amateurs of music in Quebec."

....After Mr. Mapleson came Haverly's "Mastodon Minstrels," at Her Majesty's Theatre. The performance of this troupe is commented on at great length in the London papers, and seems to have been popular. Such notices as the following appear: There are some pure and sweetly tender voices among "the crowd;" the dancing is surprisingly good; the drill would do credit to that dandy corps, the Seventh New York; the feats of instrumentation, executed on some curious instruments, are really excellent and most pleasing; and the fun—well, the fun is American, that is to say, forced, extravagant, startlingly effective in parts, but sometimes lacking of refinement. It is only fair to the strangers to own that the audience was demonstratively enthusiastic and left the theatre in mood most contented. During the course of this engagement two innovations are introduced which might be adopted elsewhere with advantage—no gratuities are allowed to servants and evening dress is *not de rigueur*. In spite of the latter grateful license, the majority of those in boxes and stalls were clad in the ceremonious habits sacred to set dinners. Taken as a whole, the performance was satisfying, but it would be well if the jokes were freshened and made more intelligible to those who have not the privilege of being citizens of the great United States, and if the local allusions were put to nestle in lavender until the return voyage across the Atlantic.

Death of Miss Neilson.

LILIAN ADELAIDE NEILSON, the actress, whose career upon the American stage, commencing at Booth's Theatre, in November, 1872, is familiar to all lovers of the drama, died on Sunday last, at the Continental Hotel, in Paris. Her death was very sudden, although scarcely, perhaps, entirely unexpected; for it has been well known to those who knew her well that she was subject to seizures of heart disease, which were liable to cut short her career at any time. A fainting fit after a scene calling for more than ordinary emotional strain has, indeed, been something not uncommon with Miss Neilson during her engagements here; and as gossip about actors and actresses goes sometimes, these attacks have occasionally been mentioned with a knowing shake of the head. The event proves that they were the symptoms of a deep-seated and incurable disease, from which the stage loses one of its most popular favorites at the age of thirty, when she had scarcely arrived at the full maturity of her powers.

Miss Neilson was born in the year 1850, in Saragossa, Spain, but not of unmixed Spanish parentage, although in physique and appearance she was a true Spanish woman. Her father was a Spaniard, but her mother was of English extraction, and, as often occurs with those who mingle the blood and traits of two races, the result was a highly emotional and dramatic nature, combining the intensity of the swart Peninsular with the self control of the colder English stock. Of her early history few details have been learned. She was an actress on the public stage as a girl of fifteen, her first appearance being made at the Theatre Royal, Margate, early in 1865. In July of the same year she made her *début* on the London stage as *Juliet*. Her acting did not attract particular attention either from the critics or the public, and must have been callow and immature compared with her later representations of the *role*, which have won for her in critical circles the reputation of the only living *Juliet*. It was not exactly a good season of the year to make a London reputation—for it is not in the dog-days drama that stars usually make their first courtesy to a metropolitan public.

On Monday, July 2, 1866, Miss Neilson again tried her fortune with a London audience at the Princess' Theatre. The play was a new one by Watts Phillips, entitled "The Huguenot Captain." Miss Neilson appeared in the part of *Gabrielle de Savigny*, the heroine of the story, and made a favorable impression. A London critic spoke of her as "a remarkable pretty and interesting actress; a little stiff and awkward in her movements, but with considerable play of facial expression;" possessing a pleasing voice, though troubled with a slight lisp, and capable, with training and practice, of earning a good position on the London stage. In November she sustained the part of *Victorine* in the drama of the same name at the Adelphi Theatre. The play was a familiar one in London, having had a long run at the Adelphi thirty years previous, and there was thus an opportunity to compare the new *Victorine* with many that had gone before, particularly with Mrs. Yates, who originally represented the romantic and vision-seeing heroine, whose selection of a husband is decided by a dream. This was, perhaps, Miss Neilson's first genuine success, as her natural piquancy of manner was peculiarly adapted to the embodiment of the coquettish Parisian embroideress, while in the last act, in which the heroine has fallen into extreme poverty, the pathos of the situation was effectively brought out. In the spring of 1867 she played *Nelly Armoryd* in Watts Phillips' "Lost in London" with striking success.

An engagement at the Theatre Royal took Miss Neilson to Edinburgh in September, 1868. Here she made her first appearance as *Rosalind* in "As You Like It;" as *Pauline* in "The Lady of Lyons," and as *Julia* in "The Hunchback"—the latter an impersonation which Grace Greenwood, in July, 1879, highly compliments in one of her daintiest paragraphs. The verdict of the *Scotsman* was less enthusiastic, but, on the whole, very favorable to the young actress. The delineation was described as ample and accurate, and Miss Neilson's artistic aptitude for the part was duly commented upon. In October Mr. Palgrave Simpson's "Stage and State," adapted from Legouvé's "La Madonne de l'Art," was produced at the Theatre Royal, with Miss Neilson as *Beatrice*, a part in which Ristori had not long before made a decided impression in Paris. The piece failed, and "The Captain of the Vulture," adapted from one of Miss Braddon's highly wrought novels, was substituted for it.

In the spring of 1869 she was again in London as *Lilian* in "Life for Life," at the Lyceum Theatre. The *Athenæum*, speaking of her execution at this time, describes her as an actress of great power, but with a method in art as yet imperfect, wanting in variety, too sudden in her transitions, and a little given to attitudinizing, but imparting a very subtle significance to the delivery of certain passages. She added *Madame Vidal*, *Mary Bolton*, *Amy Robsart*, and *Rebecca* (in an adaptation of "Ivanhoe"), to her list; and in September, 1872, having played her series of farewell performances in London as *Pauline* and *Juliet* with brilliant success, Miss Neilson sailed for New York to fulfill a series of engagements in this country, beginning at Booth's Theatre. Her first appearance before a New York audience, and a highly critical one, was made on Monday evening, November 18, 1872, in *Juliet*, which the London press had already pronounced her masterpiece. While the critics did not praise

without reserve, they were generally agreed in pronouncing the new *Juliet* the best that had graced the New York stage for years, and her success was assured. After finishing her engagement she made the tour of the United States and Canada, appearing as *Juliet*, *Beatrice*, *Pauline*, *Lady Teasle*, *Julia*, and *Isabella* in "Measure for Measure." Seldom, perhaps, has a tour proved so completely successful in the two important respects of popularity and artistic excellence. She appeared at Booth's Theatre in December, 1872, as *Pauline*, with remarkable success, notwithstanding the higher prestige of her *Juliet*. In May, 1873, Miss Neilson made her first appearance as *Amy Robsart*, Scott's gentle and amiable heroine; in October of the same year she played a brilliant Brooklyn engagement. In February, 1874, she was again drawing full houses in this city, in her best *roles*, among them *Julia*, *Juliet*, and *Pauline*, which had now become her classics with metropolitan audiences, and were always sure to bring out the best culture and taste of the theatre-going public. May 2, 1874, she played her farewell at Booth's, but accepted an engagement at the Lyceum the following autumn. In April, 1875, she was again the attraction at Booth's, opening the season with a remarkably successful run of "Amy Robsart," and closing with *Pauline*. May 14, 1877, Miss Neilson gave her admirers a novelty on opening her engagement at the Fifth Avenue Theatre. The part was *Cymbeline*, one of those naive and vital creations of womanliness that only a Shakespeare's brain can work out in drama. The novelty proved an artistic as well as a popular success. *Juliet* and *Pauline* finished the season.

Miss Neilson now returned to London, the scene of her girlish triumphs; but the memory of appreciative audiences here soon won her back to the American stage, and her last season in America, in the autumn and winter of 1879, will be remembered as an artistic and popular success that gave her rank among the higher order of actresses. Wherever she appeared she was hailed with enthusiasm, and almost from the date of her landing from the Gallia, October 7, until she sailed again for Europe, her career was an ovation. Miss Neilson has, during her residence in the United States, made no less than six tours of the leading cities, with a success scarcely rivaled by that of any of our leading actresses. Her artistic method was simple, charged with emotion and passion, yet sufficiently tinged with imaginative grace to render it of very high quality, if not of the highest. What she would have been at thirty-five, for she was scarcely at her maturity, can only be gathered from the record of her growth during the last ten years.

She was married some ten years to a Mr. Philip Lee, but not happily, and had obtained a divorce within the last two or three years.

Later advices from Paris say that Miss Neilson was taken suddenly sick, after having eaten a hearty dinner and drunk a cup of iced milk, while driving in the Bois de Boulogne. She was taken to a restaurant. This was on Saturday afternoon, and she died about three o'clock on the following morning. Her death was so sudden that suspicions of poisoning were awakened in the mind of a physician who was called in to attest the death, notwithstanding that Miss Neilson had been in the hands of two medical men from a short time after she was taken sick. The body was, in consequence of these suspicions, taken to the Morgue for examination, and Miss Neilson's companions, Mrs. Goodall, her chaperone, and a young gentleman whose name is not given, were temporarily placed under arrest. The autopsy showed that death was caused by dropsy of the heart, but accelerated by extreme indigestion.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the Port of New York for the week ended August 17, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANO-FORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Brazil.....	..	....	7	\$2,777	...	...
Bremen.....	2	\$200	..	....	...	...
Bristol.....	2	200	..	....	...	...
British Africa.....	11	626	..	....	7	\$600
French West Indies.....	2	120	..	....	...	...
Hamburg.....	10	523	..	....	...	...
Liverpool.....	12	575	1	400	2	30
London.....	3	100	..	....	...	...
Mexico.....	4	280	2	370	...	...
U. S. of Colombia.....	..	....	1	120	1	\$2
Totals.....	46	\$2,624	11	\$3,667	10	\$662

IMPORTS.

Musical instruments, 113 cases, value, \$14,654

EXPORTS FROM BOSTON

For the week ended August 13, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANO-FORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	19	\$672	..	....	...	...
Totals.....	19	\$672	..	....	...	...

IMPORTS.

Musical instruments, value, \$830

The Musical Courier.

A WEEKLY PAPER

DEVOTED TO THE INTERESTS OF THE

Piano, Organ & Musical Instruments Trades.

SUBSCRIPTION.

(INCLUDING POSTAGE, INVARIABLY IN ADVANCE.)

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NEW YORK, FRIDAY, AUGUST 20, 1880.

This journal, as its name purports, will represent intelligently and from an independent standpoint the great manufacturing interests of the piano, organ, and general musical instrument trades. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will broadly cover the interests of both manufacturers and dealers, and with its frequent issue must serve as the best and most important medium for advertisers.

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WILLIAM E. NICKERSON - - - - - EDITOR.

AN English musical paper recently announced, with seeming satisfaction, that three pianos had been exported from London to New York during the first six months of the present year. The English mind may be less exalted in its expectations than the American mind, and its ideas of commerce in the matter of musical instruments, therefore, completely fulfilled by the exportation of one piano in two months, but in this land of boundless prairies and trans-continental railways, commerce on that scale would not be carried on at all, except, perhaps, by some eccentric individual for amusement. A single New York house exported twenty-four pianos to Europe this week, and twelve of them to London.

THERE seems to be no length to which the folly of the Piano Makers' Union will not go. Not satisfied with wantonly ordering several hundred men to quit work and remain idle for months, thereby reducing their families to want; too blind or callous to recognize defeat and the consequent necessity of making the best terms possible for the vanquished; it has again within a few days committed the folly—we may even call it crime—of compelling another large body of men to throw up employment and with it the present prospect of a livelihood. To everybody outside this labor oligarchy it has long been apparent that the fight with Mr. Hale is a one-sided fight. Within an incredibly short time after the strike began Mr. Hale had the places of strikers filled by men not at all in sympathy with them, thus making the strike a matter of indifference to him. As a final effort to embarrass him the employees of his case maker have been made to strike, but he has promptly taken the matter in his own hands and set about making the shop a non-union one, with what prospect of success may be judged from the fact that fifty-two non-union men applied for work on the first day after his determination became known.

ON THE BOARDS.

OUR Gentlemen Friends," a translation from the German of Julius Rosen, arranged for the stage by George Holland, was successfully introduced to the New York public on Saturday evening last. The play is a comic treatment of the question, "Why don't the men marry?" and individualized in the persons of Mr. and Mrs. Moorhouse and their daughters, Rose and Caroline, a young man who considers his income inadequate to the maintenance of a wife, another who is afraid of being married for his money, a third who finds "single blessedness" truly blessed, an old bach-

elor who has a horror of being henpecked, and other less important characters. The play is faulty in a good many respects, but it has a good plot and the dialogue is on the whole good enough to save it from failure. The acting most conspicuous for its excellence was that of Mr. Holland, who personates Mr. Moorhouse; but Mr. Rainforth, Mrs. Prior and Mrs. Farren also acted well.

Milton Nobles, who with his "Phœnix" succeeded Haverly's Colored Minstrels at Niblo's Garden on Monday evening, was greeted by a very good audience, composed mostly of his personal admirers. "The Phœnix," however, being better adapted to win success in the small towns of the West and South than in New York, is not likely to have a protracted run.

"Two Nights in Rome," a drama in four acts, by C. A. Gunter, was produced at the Union Square Theatre on Monday evening, and witnessed by a full house. The story is that of an English painter, Gerald Massey, who falls sick in Rome and is nursed by a Corsican woman, who is a villain in petticoats, and who, thinking that the young painter is rich, proposes to marry him. Gerald, however, is in love with Evelyn Aubrey. Antonia, his nurse, removes this difficulty by intercepting Evelyn's letters, and Gerald finally marries her in a fit of despondency. But Antonia had a husband beforehand, and this person suddenly turning up causes her to decamp, and her second husband to suppose she has drowned herself. Gerald then returns to England and marries Evelyn. After two years, while on a visit to Rome, the couple are plunged into all sorts of difficulties by the reappearance of Antonia in the character of a singer. They are rescued from these, however, by the confession, wrung from Antonia by fear at the supposed coming of her first husband, that she is the wife of the Corsican. The piece was somewhat tedious in parts, but otherwise it went very well. Maud Granger, who personated Antonia, gave a fair rendition of the part. Frank Mordaunt, as a comical Yankee, and Joseph Wheelock, as the painter, did some capital acting.

"Tiote," a translation from the French by Fred Williams, was produced at Daly's Theatre on Wednesday evening, with every advantage that the most admirable stage setting and excellent acting could give it. The play is fairly interesting, but it needs a good deal of pruning to make it effective. The story is of a young girl who, supposing that her mother had murdered her father, runs away and attempts suicide by drowning. She is rescued by gypsies, who keep her for a while in captivity. She is at last restored to her mother and made aware that the latter is innocent. Emily Rigl, who played the part, did so in a most excellent and praiseworthy manner. John Drew merited equal praise, and, in fact, almost every member of the company deserved commendation.

....During the siege of Paris both Sarah Bernhardt and Marie Roze devoted themselves to the relief of the sick and wounded. On one occasion, when Marie Roze had rendered the ambulance under Sarah Bernhardt's charge a particular service, she received the following characteristic letter from Bernhardt, dated from "L'Ambulance de l'Odéon": "Dear, charming artiste—Thanks, in the name of my wounded! If ever you have need of me, count on my true gratitude. Your admirer, Sarah Bernhardt." After the war both ladies received the bronze medal and diploma of thanks from the Geneva Convention, and, in addition, a medal from the city of Paris for distinguished services.

....A committee composed of the chief professors of our Conservatory of Music, has just given a very favorable opinion about the new metal fagotto, constructed by Agostino Rampone, manufacturers of metal instruments in Milan. "The new fagotto," says the committee's report, "has a very sweet quality of tone, perfect intonation, equality of tone scale, much sonority, especially in its medium and high tones, without yet degenerating from its character, and unites an extraordinary facility of execution, excelling wooden fagottos of recent make.

....Are musical critics of political journals really serious? The following is from the *Perseveranza*, which bestows the greatest praise on the orchestra and chorus of Covent Garden Theatre, saying that "the Saint who works this miracle is Signor Vianesi." And in order to prove the miracle, says "that at the execution of 'Lohengrin,' there was some uncertainty, notwithstanding that the baton of the orchestral director held (sic!) admirably united those masses!"

Ole Bull.

OLE BORNEMANN BULL, the violinist, died at Bergen, Norway, on Wednesday, in the seventy-fourth year of his age. He was born in the same town February 5, 1810. His father, a chemist, desired to make of him a Lutheran clergyman and forbade him to pursue the musical inclinations which he early exhibited. At the age of eighteen he was sent to the University of Christiania. Although his musical instincts were repressed there as much as at home, he followed them more than the college studies, and neglected his recitations. He was finally expelled for filling the place one evening of the leader of an orchestra who was suddenly taken sick. Then he went to Cassel to study under the celebrated Spohr, but was discouraged by the reception he met with, Spohr pronouncing his playing singular and unsympathetic. Next he tried the study of law at Göttingen, but soon gave it up in disgust, and, going to Minden, ventured a concert, which was very successful. He was speedily forced, however, to flee from Hanover for having killed in a duel a young musician who criticised his playing.

Poor and friendless he wandered about the Continent a refugee, and finally arrived in Paris. Here, miserable and forsaken, he awoke one morning to find that he had been robbed of what little he had left to keep life in his body, and what to him was more than all, of his beloved violin. Driven to despair, the young musician sought to end his life by suicide, and leaped into the Seine. He was rescued, however, before drowning, and his story, getting into print, secured for him the friendship and aid of a lady who had just lost her only son, and who fancied that the friendless musician resembled her boy. She provided him with means and enabled him to give a concert, which proved very successful. With a Parisian reputation thus suddenly acquired, he started out on a musical tour of Europe, and everywhere was received with unbounded favor. Crowds thronged to hear him play, and he was acknowledged to be a great artist by the critics of Europe. At the end of seven years he had acquired a fortune, and then, at the age of 28, he returned to Bergen, his native place, carrying with him a Parisian wife, the granddaughter of his benefactress, and settled down into private life on an estate which he had purchased near the city.

In 1843 Ole Bull first came to this country on a professional tour, giving his first concert on Evacuation Day, November 25. "John Bull," he said, "went out on this day and Ole Bull comes in." His first tour of America occupied two years, and he returned to Europe in 1845, taking with him golden American opinions and untold American dollars. He gave concerts in all the larger cities of Europe, built a theatre in his native town, and tried to establish there national schools of literature and art. But his ideas, fostered in America, were too liberal for Scandinavia, and his sentiments offended the government, resulting in many lawsuits and the dissipation of his wealth. His wife died, and in 1852, after an absence of seven years, he again came to this country.

He purchased 120,000 acres of land in Potter County, Penn., six miles from New Bergen, and attempted to found there a colony of his countrymen. He designed a castle for his permanent home, and erected it on a summit of a mountain, from which there was a commanding view. Painters and gilders were taken from this city to embellish the structure, one great room of which was intended for a music hall. Before the castle was completed the colonists grew discontented, and at about the same time he learned that the title to the land which he had purchased was worthless. Ole Bull relinquished everything, returned to this city, and again had recourse to his violin to repair his bankrupt fortunes, and the colony gradually went to pieces, the colonists scattering in all directions. All that remains as reminder of this grand scheme is the village of Oleana, named after Bull, which clusters around the base of the mountain capped by the once lordly castle, which is known to this day as "Ole Bull's Folly."

Ole Bull, after this unfortunate episode in his career, resumed his concerts, and at the opening of the Academy of Music in this city, in 1854, tried to establish Italian opera here, but failed, losing heavily. He recrossed the ocean, and made a tour of Europe with his violin, making money wherever he went. He returned to America in 1869, and has resided here most of the time since, settling down in a home of his own in Cambridge, Mass. In 1870 he married a Minnesota lady, young enough to be his granddaughter, but the marriage was a happy one, and his young wife loved him fondly. Ole Bull was a man about six feet two inches in height, and at the age of seventy his form was as straight as that of a man of twenty-five. He was gifted with a remarkable memory, and could rehearse every action of his life, from the age of six years. He was a man who made and retained many friends. Longfellow, Holmes, Lowell, and many of the prominent men of Boston were his friends and companions. On his seventieth birthday, which occurred last February, a surprise party was given in his honor at his home in Cambridge, at which all the literary celebrities of Boston were present.

Ole Bull was not a great artist although his execution was often surprising and his performances were always popular. Spohr had spoken truly in saying that his playing was unsympathetic. He frequently imitated the tricks of Paganini, and has even been said to resemble him in his performance.

NOTES AND ACTIONS.

...J. Collier, of Albany, was again in this city on Tuesday.

...Charles Blasius, of Philadelphia, was here on Wednesday.

...John Albrecht, of Philadelphia, was in this city on Tuesday.

...Mrs. Sumner, of Washington, D. C., was here on Wednesday.

...Mr. Levy, of Witzman & Co., Memphis, Tenn., was in New York on Wednesday.

...Joseffy was in town on Thursday, looking bronzed and fattened by his country sojourn.

...Judgment for \$272 has been rendered against John Brautigam, piano dealer, of this city.

...A judgment for \$621 has been rendered against Wm. B. Archibald, music dealer, of Fredonia, N. Y.

...William Jacquemain, piano manufacturer of Detroit, Mich., has given a renewal of a chattel mortgage for \$525.

...William Sumner, of Worcester, Mass., was in this city on Tuesday.

...Irving Snell, of Little Falls, N. Y., was in New York on Wednesday.

...Mr. Leiter, of Leiter Brothers, Syracuse, N. Y., was here on Wednesday.

...M. Steinert, of New Haven and Providence, was in New York on Wednesday.

...J. P. Hale returned to this city on Monday from a two weeks' sojourn in New England.

...John A. Morrow, of Trenton, N. J., paid one of his frequent and flying visits to New York this week.

...J. T. Caulfield, piano dealer, of Lynchburg, Va., has failed and left that place.

...O. O. Howell, music dealer, of Newton, O., has given a chattel mortgage for \$50.

...Blackman & Son, music dealers, of Olin, Ill., have conveyed realty worth \$500.

...R. L. Crigler & Co., of Cincinnati, dealers in musical cabinets, have dissolved copartnership.

...Albrecht & Co., the well and favorably known piano manufacturers, of Philadelphia, are establishing many new agencies, and are very busy.

...J. P. Weiss, of Detroit, was in New York on Tuesday. Mr. Weiss was formerly the Steinway agent at Detroit, but he has recently taken the agency for George Steck & Co.

...Among the visitors at Alfred Dolge's Brockett's Bridge Mills last week were Mr. Holmstrom, of James & Holmstrom. Mr. Mauer, of Sohmer & Co., and Mr. Brambach, formerly superintendent of Simpson & Co.'s piano factory.

...The fire last week in J. & C. Fischer's piano factory was not so serious as at first reported. It was confined to the drying room, which is in a smaller building detached from the main one, and the value of the property destroyed is not very great.

...J. R. Phelps, the popular representative of George Woods & Co., the well known manufacturers of parlor organs, will visit England in September, for the purpose of putting in a proper light before the dealers of that country the excellent organs of his house.

...William V. D. Haring, Weber's bookkeeper, is spending his vacation fishing at Greenwood Lake, N. J., and on Thursday morning his *compères* were reminded of him by the arrival of a basket of trout, many of the individual specimens being exceedingly weighty fellows, veritable Falstaffs of the trout family.

...William Steinway, the head of the house of Steinway & Sons, was married in Dresden on August 16 to Elizabeth, daughter of Richard Ranft, formerly of Brooklyn. Mr. Ranft carries on the piano felt business in Dresden, with a branch house in this city, managed by his son. Mr. Steinway and his bride will arrive in New York early in September.

...W. W. Kimball, of Chicago, and his wife arrived in New York, early this week, on his way to the White Mountains, whither he goes to escape the distressing experience of hay fever. He says that he did the best July business this year that he has ever known, having sold in that month 200 pianos and 500 organs.

...Gildemeester & Co. have dissolved copartnership. T. Leeds Waters continues the business. Mr. Gildemeester was formerly a traveling salesman for Chickering & Sons, and it was a very advantageous offer from that house which caused him to withdraw from the new firm. While traveling for the Chickering's he will continue to sell organs for his former partner, Mr. Waters.

...Some weeks ago the workmen of C. F. Dielmann, piano case manufacturer, struck against making cases for J. P. Hale, but after staying out a week went to work again. On last Monday the men employed on Mr. Hale's cases, which are made in a building on Tenth avenue, between Thirty-sixth and Thirty-seventh streets, struck again. Thereupon Mr. Hale took the matter in hand himself, and notified the men to move their benches and tools from the building

immediately, and took steps to make the shop a non-union one. Fifty-two artisans applied for work on Wednesday, and Mr. Hale says that he will have no difficulty in getting all the men he wants. If the benches and tools are not taken out by the strikers before next Monday they will be moved out by the sheriff.

...Steinway & Sons, besides doing a very satisfactory home trade, have exported twenty-four pianofortes already during the current week. Twelve went to London on Tuesday by the Williams & Guion steamship. The other twelve went by Thursday's steamer to Hamburg. These were mostly grands, and one was a "baby grand," destined for Norway, and sold on the strength of one like it shipped there about six months ago.

...The house of Erard, piano manufacturer, of Paris, lately celebrated its centenary, but in a manner quite different from others which have done so before it. No dinners, no feasts, no carousals, no speeches. Mr. Erard has instead, however, established a fund of 60,000 francs to be distributed amongst the workmen of his factory, on account of the years of service they have passed in making Erard pianos. It would not be a bad idea to celebrate the centenary of every great house in a like manner!

DISSOLUTION OF PARTNERSHIP.

Notice is hereby given that the partnership lately existing between P. J. Gildemeester and T. Leeds Waters, under the firm name of Gildemeester & Co., was this day dissolved by mutual consent. All debts owing to the said partnership are to be received by the said T. Leeds Waters, and all demands on the said partnership are to be presented to him for payment, he alone being authorized to sign in liquidation.

(Signed) P. J. GILDEMEESTER.
T. LEEDS WATERS.

Dated NEW YORK, August 12, 1880.

Referring to the above notice of dissolution, I respectfully thank my friends for their former patronage and kindly solicit the continuance of their favors for my friend and former partner, T. Leeds Waters, who will continue the business at the old stand, No. 14 East Fourteenth street, this city.

(Signed) P. J. GILDEMEESTER.

NEW YORK, August 12, 1880.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Louis P. Goulland, Boston.

1. Send Me a Letter from Over the Sea (ballad with chorus) J. L. Gilbert.
2. Take Me Again to Your Heart (song and chorus) L. K. Billings.
3. At Tender Twilight (duet, contralto and tenor) W. J. D. Leavitt.
4. Albambra Wedding March (piano) W. Morse.
5. Welcome Overture " E. N. Catlin.
6. Strolling in the Woodland Schottische " E. E. Rice.

No. 1.—Will become popular with a certain class of people, as the melody is quite pretty and singable. Of course the chorus is harmonized in the usual haphazard and crude manner.

No. 2.—Contrary to general custom the chorus is very fairly harmonized, but the melody is quite commonplace, and, in one or two places, is not easy to sing. Such a class of compositions should be abandoned now.

No. 3.—A well written duet exhibiting a good knowledge of music, but, for its length, lacking in variety of figure and modulation. Too many full (or perfect) cadences abound, which gives one the impression that the piece is continually about to end, thereby causing the interest in it to weaken before it is more than half over. The accompaniment is generally well written, but although the voice parts are tuneful they are weak in effect. It needs more than average singers to do it justice.

No. 4.—If this march is a specimen of the music contained in the whole opera, it may please the public but will not be valued much by musicians. The themes are quite ordinary and repeated without any variation in a tiresome manner. There is no attempt at development.

No. 5.—Exhibits much more than ordinary talent and technical knowledge. It is very well written and the themes are interesting. Also, the author shows a certain knowledge of form and effect. It has been composed in imitation of overtures after the character of Maritana, &c. It offers no special difficulty to the average pianist.

No. 6.—A bright schottische composed of ordinary subjects. It has been arranged for the piano, from the original, by William Gooch. It pleases dance music lovers.

...In the coming autumn the Romans will have so many operas that they will not know where to go. At the Politeama, "Africaine," and "Don Carlos," and the ballet, "Semiramide of the North;" at the Alhambra, "Norma," and "Ruy Blas," and the ballets, "Pietro Micca," and "Messalina;" without counting, as it is said, the opening of the new Theatre Costanzi, under Jacovacci.

...Haverly's American United Mastodon Minstrels have proved a popular success at Her Majesty's Theatre, London.

BRIEF PERSONAL MENTION.

BEVIGNANI.—Enrico Bevignani, conductor of the Covent Garden opera, has recently been in Milan.

BIANCHI.—Bianca Bianchi has had a great success in Berlin, though she has had to contend with the inevitable comparisons between herself and her predecessors—Adelina Patti and Mme. Gerster.

BOITO.—The successful composer Boito has returned to Milan, and is now orchestrating his "Nerone."

CHATTERTON-BOHRER.—Josephine Chatterton-Bohrer, who was last week in New York, will return to New England soon, and it is reported that she will perform at the Worcester festival.

CONNELL.—Edward Connell, the well known baritone and the favorite pupil of Sims Reeves, has been engaged for the coming season by Mr. Jarrett for the Cinderella Opera Troupe, and will shortly make his first appearance with that company in Baltimore.

CUMMINGS.—W. H. Cummings, the English musical critic, has left London for a tour in Switzerland, and from thence he will visit Antwerp, in which city he will busy himself in examining certain MSS. to which he has a clew, and which will probably throw some light on the exact authorship of the English national anthem, "God Save the Queen." Mr. Cummings will publish the result of his search immediately on his return.

FRANKLIN.—Gertrude Franklin is at the Oxford House, Fryeburg, Me.

GROVE.—George Grove was presented in London recently with a testimonial consisting of 1,000 guineas and a chronometer watch, in acknowledgment of his services in the cause of music and literature. The chair was taken by the Archbishop of Canterbury, and the Dean of Westminster, and Arthur Sullivan also addressed the meeting. After the presentation a banquet was given at the St. James' Hall Restaurant. Mr. Grove's "Biographical Dictionary of English Musicians" will soon be completed.

HAMERIK.—Asger Hamerik, of the Peabody Institute, was to have directed the musical festival proposed to be given in Baltimore next October, but lately abandoned. In this connection it may be mentioned that Mr. Hamerik's new symphony, entitled a "Jewish Trilogy," is not favorably spoken of in Berlin, and is said to be "condemned with faint praise as a work more pretentious than important."

KNOWLES.—Mrs. H. F. Knowles is sojourning in Attleboro, Mass., for a few weeks.

LAVINE.—John Lavine, the musical agent, took no holidays during the summer.

LEWIS.—Miss Lewis, of Portland, soprano, has returned to Boston. She has been studying with Lamperti and Randegger for the last two years.

NANDIN.—The celebrated tenor, Emilio Nandin, after singing in Firenze, will give three representations of "Lucia" at the Politeama, Rome, thence to Pisa and afterwards Ancona.

NILSSON.—Mme. Nilsson is going the round of the British provinces. On October 11 she will sing in Birmingham, and on the 14th at Mr. Kuhe's grand festival concert, for both of which performances she has been retained at a very large fee.

OSBORNE.—G. A. Osborne has been appointed one of the visiting examiners for Trinity College, London. He has already conducted several examinations on behalf of the college.

PAINE.—J. K. Paine is at the Appledore House, Isles of Shoals.

PARODI.—The prima donna Emilia Parodi, engaged for Havana, will bring a suit against the impresario, because he wishes to break the contract, after it had been signed by both parties to the engagement.

RAVELLI.—Signor Raveli has been engaged for the next three years by Mapleson, and will immediately commence a long course of study under the celebrated tenor Duprez and Signor Fontana.

ROSATI.—Signor Rosati, a tenor, who will be remembered in this city, has been singing without success in Milan.

SANTLEY.—Mr. Santley, the baritone, is reported to be in very poor health, and, by advice of his physician, has left England for a sea voyage.

SCHIRA.—Comm. Schira, the well known composer, has gone from London to Milan to spend his vacation.

SEMBRICH.—Mme. Sembrich has signed an engagement for sixteen performances at Madrid during the months of September and October, after which she goes to Russia.

STAGNO.—The celebrated tenor Stagno is passing the summer at Posilipo.

TAMBERLICK.—Signor Tamberlick, the famous tenor, is in Paris.

TUROLA.—Emma Turola, the eminent prima donna, is in Milan.

USIGLIO.—It is said that in October, at the Theatre Careano, Milan, the new opera, "Le Nozze in Prizene," by M. Usiglio, will be produced.

VAN ZANDT.—Miss Van Zandt is studying with Mme. Carvalho the characters of *Dinorah*, *Susanna*, and the heroine of David's "Perle du Brésil," in which she is to appear at the Opéra Comique.

VERDI.—Verdi has been given a new honor: "The Grand Cross of the Order of the Crown of Italy."

SOCK AND BUSKIN.

...."Hazel Kirke" was performed for the 200th time on Thursday evening.

....Kate Claxton opened her season in Halifax, N. S., on the 16th of August.

....W. D. Eaton's "All the Rage" has scored a success at McVicker's Theatre, Chicago.

....J. K. Emmet will reappear as *Frits* at the Grand Opera House on Monday evening next.

...."Fun on the Bristol" is having a successful run at Haverly's Fourteenth Street Theatre.

....Salvini will make his first appearance in America at the Arch Street Theatre, Philadelphia.

....Anna Boyle is playing the parts of *Madeline* and *Adrienne* in the "Celebrated Case" at the Windsor.

....Collier's "Celebrated Case" company began an engagement at the Windsor Theatre on Monday evening.

....The Florences began rehearsals of "The Mighty Dollar" at the London Gaiety on the 4th, and will open on the 30th inst.

....George R. Sims, adapter of "Crutch and Toothpick," is said to be the "E. G. Lankester" who wrote "The Guv'nor."

....Milton Nobles, the comedian, made his appearance at Niblo's Garden Theatre on Monday evening in his own play, "The Phoenix."

....John McCulloch has accepted an engagement to appear at Drury Lane Theatre in the spring in his famous character of *Virginius*.

....It is now announced, on the authority of the *Manchester Guardian*, that Edwin Booth will appear at the Princess Theatre, London, in October.

....George S. Knight and wife will arrive home from England this week, and will appear next season in a new play written for them by Bronson Howard.

....Tennyson has written a play, which is now in the hands of Henry Irving, who calls it "very remarkable," and says he will positively produce it in the coming season.

....It is announced from Boston that Manager Stetson has succeeded in concluding a contract with Salvini, the Italian tragedian, for the latter to play in this country five months, beginning November 29.

....The *London Times* predicts a long run for "The World," the new play by Meritt, Pettitt and Harris, just brought out at Drury Lane Theatre, now under the management of Augustus Harris.

....Clara Newton, an American actress, who went to England early last year, to study under Hermann Vezin, and while there was married to Arthur Newton, a riding master, has obtained a divorce from her husband.

....Mr. Wall's latest advices from Mr. Sothorn are not encouraging. There seems to be no probability that the famous comedian will appear on the stage again for a year or two to come. A cable dispatch from London says Mr. Sothorn is very ill.

....The Standard Theatre was successfully reopened on Saturday night with George Holland's "Our Gentlemen Friends." George Holland, Mrs. J. J. Prior, Nellie Bond, Miss McConnell, Mrs. Farren and Mr. Danforth are among the members of the company.

....Abbey's New York Theatre, having been entirely refitted and decorated, will be opened for the fifth regular season, under the present management, on Monday evening, August 23, when Sol Smith Russell will appear in an entirely new pastoral comedy-drama entitled "Edgewood Folks."

....The preliminary opening of Daly's Theatre, which was advertised to take place on Monday evening, was postponed to Wednesday, when it was successfully accomplished. The play is "Tiote (which means 'the tiny one'), or a Young Girl's Heart." The company includes Emily Rigl, Fanny Morant, Ada Rehan, Mrs. Poole, John Drew, Harry Lacy, Charles Leclercq, J. E. Brand, and a chorus of thirty voices.

....The construction of the new Savoy Theatre in London, off the Strand, for D'Oyly Carte, is immediately to be commenced. The theatre will cover an area of upwards of 10,000 superficial feet, and will have four distinct fronts, the principal being on the west side of Beaufort buildings. The latter will be 150 feet in length. The principal entrance will be from the Thames Embankment.

....J. H. Haverly has undertaken to run the Fifth Avenue Theatre this season, and is now having it put in fine order. It is to be opened on Monday evening next, with "The Tourists in a Pullman Palace Car." Among the engagements at this house for the season are Mary Anderson, John McCulloch, Fanny Davenport, and the Emma Abbott and Strakosch-Hess opera companies.

....The Madison Square Theatre Company for the coming season will consist of the following artists: Agnes Booth, Jeffrey Lewis, Effie Ellsler, Sidney Cowell, Jean Burnside, Georgia Cayran, Agnes Herndon, Florence Elmore, Maude Stuart, Marie Wilkins, Mrs. Cecile Rush, Louisa Eldridge, Carrie Jamieson, Mrs. Wiffen, Annie Ellsler, Josephine Craig, Geo. Clark, Gustavus Levick, Frederick Paulding, C.

W. Couldock, Dominick Murray, Thos. Wiffen, W. B. Cahill, W. S. Ferguson, Welsh Edwards, Jos. Frankall, Ed. Coleman, L. P. Massen, Albert Roberts, W. J. Reynier, Mason Mitchell, Mr. Stevens, E. L. Walton and Mr. Clifford. Mr. Mackaye has a strong comedy-drama for next season.

....The *London Times* says of the success achieved by Boucicault's "A Bridal Tour," at the Haymarket Theatre, London: "Much, however, was legitimately derived from the cleverness of some of the actors. Mrs. John Wood, as an elderly bride, oppressed by the secret of a former marriage, was extremely comical; H. Beckett, a new actor of American fame, was scarcely less amusing, though after a more conventional fashion, as her elderly bridegroom, harassed by a secret of the same nature, but in his case aggravated by a suspicion of bigamy; and Mrs. Alfred Mellon portrayed the malice of a stiff old maid in a humorous manner. Of the more serious characters, if the term can be correctly applied to any of the elements of the piece, Miss Gerard, as a young bride, was far the best. There was but little fault, indeed, to find with the acting, and as the actor has often in these days saved an author in his direst extremity, Mrs. John Wood and Miss Gerard may perhaps make for Mr. Boucicault the success he cannot justly be held to have deserved."

....Topsy Venn, the leading lady of Rice's Surprise Party this season, was born in London in 1857, and first appeared upon the stage at the age of seven as a dancer at the Surrey Theatre. She subsequently traveled through Great Britain for three years as a dancer and child actress with William Sidney's company, next appearing in Fechter's companies at the Haymarket and Lyceum. In 1870 she began at the Strand Theatre as *Pierre* in "Esmeralda," an engagement which continued three years, during which she sustained many important rôles in burlesque. Her next engagement was with the Lydia Thompson company, which she left to go to India as leading lady of an English burlesque troupe. At Calcutta she appeared in comedy with the late Charles Mathews, as well as in burlesque. Returning to London she rejoined Lydia Thompson, with whom she played at the Criterion, in the provinces and at the Folly, leaving to take the principal part in the pantomime at the Surrey. For three years she has been at the Surrey during the pantomime season, in the intervals performing in the companies of Kate Santley at the Royalty and Edward Terry at the Gaiety.

....Theodore Moss, the manager of Wallack's Theatre, is the owner by purchase from the authors, Herman Charles Merivale and Clarence Crawford Grove, of the play "Forget Me Not" for the United States. Genevieve Ward has a contract of sale of the same play for England, and claims that her right extends to the United States also. She has brought an action in the Superior Court, in this city, to test the title of Mr. Moss in the United States, and obtained an order from Judge Freedman, returnable on the 16th inst., for the examination of Mr. Moss, on the ground that such examination is necessary to frame her complaint. In her affidavit, on which her counsel, John H. Bird, obtained the order, Miss Ward alleges that, though Mr. Moss claims to have an assignment of the play, she does not know its date or contents, and such are necessary to her case. Ex-Judge Dittenhoefer, on the part of Mr. Moss, obtained from Judge Russell, of the Superior Court, on Friday, an order returnable at the same time as the preceding one and directing that Miss Ward show cause why her order should not be vacated, on the ground that it is irregular and not within the section of the Code providing for the examination of a party before trial. Miss Ward says she wants an injunction and the information she seeks is for that purpose.

....Sarah Bernhardt is having made in France twenty-seven dresses, for eight plays of her repertoire, and twenty for general use, preparatory to her appearance in the United States, at a total cost of 75,000 francs. The following are the most important of the dresses: For "Adrienne Lecouvreur," all Louis XV. style, one toilet with ivory satin train and front of skirt of china blue drapery, with garlands of red and tea roses, and Alencon lace on a pointed bodice. Another toilet of brocade silk specially made in Lyons, with cascades of flowers embroidered on the skirt, and the bodice trimmed with Bruges lace. The goods alone of this dress cost 2,500 francs. Another *deshabille* toilet is all of satin and Languedoc lace. For "Camille," a ball dress of white satin, with large embroidered camellias covering a ground which is wholly of pearls, a court train, and a novel arrangement secured at the shoulder and draping on the side. This dress costs 10,000 francs. Another dress for a *deshabille* toilet is wholly of Valenciennes lace and pearls. For "Frou-Frou" one ivory satin dress covered with embroidery of pearl and mother-of-pearl. One Lampas dress, with crimson flowers on a cream ground and a crimson train. One dress is all of black satin and jet, low-necked, with a cuirass. For the "Sphinx" she has one sensational dress with yellow satin skirt, black and jet waist, with two huge ravens upholding the skirt. A house dress is of brocade silk, with crimson and pale roses on a cream ground, and ruby satin train. This dress is marvelously effective.

...."H. M. S. Pinafore" was presented this week at the New York Aquarium by the English company which gave "The Chimes of Normandy" at this house last week. The people are clever and good vocalists.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Edith Wellington, of Brookline, Mass., will preside at the organ at the New Jerusalem Church, Highlands, during the absence of James R. Phelps, the regular organist.

....Many inquiries are made about the right performance of fugues on the organ, or rather, to speak plainer, how a fugue should be registered. To give a full and explicit answer to such questions would require much space, even supposing it could be answered at all. In such a matter individual and innate taste has to be the guiding influence.

....To enjoy fugues a constant hearing of the same is necessary. Instrumental fugues, above all, are difficult to understand and follow, unless one's taste for music has been greatly cultivated. Vocal fugues are easier to follow, because the words wedded to the theme are easily caught and thus generally indicate where the subject enters. He who can listen intelligently to a fugue is able to follow a movement of a symphony.

....On Thursday afternoon, August 12, Jardine & Son gave an organ exhibition at their spacious factory, at which a number of well known organists assisted, among whom were G. W. Morgan, Ed. G. Jardine, &c. The organ exhibited was the one destined to ornament the parlor of J. F. Knapp. It has three manuals and pedals, and is altogether a very fine instrument. The full specification of the organ was given in these columns under the head of "Pipe Organ Trade" a month or two ago. It will be found in the issue of THE COURIER for March 13.

....Mr. Bending, the well known organist of the Albert Hall, and who a few years ago was scarcely known in the musical world, yet who, with indomitable perseverance and study has raised himself to the first rank of English organists, will shortly make a tour through Germany and other Continental countries, with the express object of ascertaining the range and variety of organ music in the hands of Continental publishers and performers. During next season, therefore, we may expect to hear some new works introduced at the various recitals which Mr. Bending gives at the Albert Hall, as well as at those interesting monthly performances after the services at Mr. Haweis' Church, St. James', Westmoreland street, Paddington.—*Music*.

....The following concert bill was some time ago accidentally discovered. It was issued by Mozart's father at Frankfurt, in 1764: "My daughter, twelve years of age, and my son, aged seven, will perform concertos of the greatest masters on the harpsichord. My boy will also play a concerto on the violin. He will, moreover, cover the finger-board of the harpsichord with a cloth and play on it equally well. He will name any sound or chord struck on an instrument or on a bell. Finally he will improvise according to the wish of the public on the organ, or on the harpsichord, in any key however difficult. His performance on the organ will be quite different from his playing on the harpsichord."

....No compositions have been specially written for the organ by Beethoven, Haydn, Mozart, Spöhr, Weber, and many other well known and celebrated writers. The reason for this lies in the fact that the organ, as an instrument, requires to be made a special study, and in order for a composer to write effectively for it, he needs to be a good performer on it. The three giant names revered by organists are Bach, Handel and Mendelssohn, all of whom were great masters of the instrument. Handel and Mendelssohn, however, have only left behind them a comparatively small number of works for the organ, while Bach's organ works are very numerous, and form a considerable niche in the pinnacle of his greatness. The names of the majority of modern organ composers are more or less unknown to the general public, which rather enjoys operas, ballads, &c., and, per consequence, is familiar with the composers' names of such works. Nevertheless, the organ is far more appreciated than it was a half century ago, and attracts more and more attention every year. The good will result in due time.

....Graziani, the baritone, has, says the *Manchester Guardian*, apparently sung for the last time at the Royal Italian Opera. His engagement has not been renewed for next season. Signor Graziani's first appearance on this side of the Alps was made in 1854 at the Théâtre des Italiens of Paris, and since April, 1855, he has sung uninterruptedly at the Royal Italian Opera, never missing a season until the present one—his twenty-sixth. He has latterly been displaced in some of his best parts by younger baritones, but he cannot be said to have lost his voice, and his method of singing, as long as his voice remains to him, he will never lose.

....There was a great choral concert on July 27 at the Crystal Palace, London, by 5,000 of the Church of England Sunday school children. Mr. Stokoe was organist and Mr. Bourke conducted. Some of the effects gained were very pleasing, and there is something that is interesting in hearing 5,000 little lungs at work, but the advantage, musically speaking, is, I think, in inverse proportion to the pains taken by those who propose and carry out these monster juvenile musical gatherings.—*Music*.

HOME NOTES.

....The Bijou Opera House during the ensuing fall season will show up well—so it is reported.

....Haverly's Colored Minstrels took the place of "Pinafore" at Oakland Garden, Boston, on Monday evening.

....S. Liebling's pianoforte recitals at Koster & Bial's Concert Hall continue to draw crowded houses three times a week.

....The Remenyi Concert Company, under the auspices of the Artists' Guild, will make a tour of New England next season.

....The Hub Opera Company has been so successful at Rocky Point that it has decided to remain there until the end of this week.

....Remenyi and some other artists gave a musical entertainment on the evening of the 9th at the residence of H. K. White, Jr., Squantum, Mass.

....Lithgow James, a baritone, said to be as fine as Castlemary, arrived on Saturday, from London, to join the Emma Abbott Opera Company.

....The position to which Max Maretzek has been appointed in the Cincinnati College of Music is Professor of the Voice and of the recently established "Operatic Department."

....In the Ideal Opera Company, which is soon to produce the "Pirates of Penzance" in this city, Marie Stone will alternate with Mary Beebe as *Mabel*, and W. H. Fessenden with Tom Karl as *Frederick*.

....A grand concert was given at Hotel St. Leonards, Winthrop Beach, near Boston, on Sunday evening, August 8, by Fannie Lovering, Emma S. Howe, Alta Pease, and the Metropolitan Male Quartet, with Arthur B. Whiting as pianist.

....Gounod's "Lover's Pilgrimage" is in active rehearsal by the Emma Abbott Opera Company. It will be produced for the first time in this country at the New Opera House, Chicago, September 13, with Emma Abbott, Zella Seguire, Julie Rosewald, Signor Brignoli and the new baritone—Lithgow James—in the cast.

....The Ideal Opera Company will play "The Bells of Corneville" during the coming season, with the following cast: *Serpolette*, the good for nothing, Marie Stone; *Germain*, the lost marchioness, Adelaide Phillips; *Henri*, Marquis of Corneville, Tom Karl; *Jean Grenschoux*, a fisherman, W. H.

Fessenden; *Gaspard*, a miser, M. W. Whitney; *Le Bailly*, H. C. Barnabee.

....The alterations at the Academy of Music have been completed and the house is now ready for the opera season. The stage has been shortened a few feet, so as to make room for sixty new chairs in the parquet, and six new boxes have been added, three at either end of the row of "artists' boxes," in the space formerly left as standing room.

....Alexander W. Thayer, United States Consul at Trieste, is still at work on his great "Life of Beethoven," the third and last volume of which will probably be finished in the course of a year. The work has so far appeared only in German. As soon as it is completed Mr. Thayer will prepare the English version, which is to be somewhat less full than the original.

....The season at the Bijou Opera House will begin on Monday, August 30, with the engagement of Willie Edouino's "Sparks" company in a new musical piece, which contains a liberal amount of comedy, farce and burlesque. The company is said to be very strong in its musical and fun-making departments, and is booked for six weeks under the management of Edward E. Rice.

....To use the pedals of a piano effectively a good knowledge of harmony is necessary. If this knowledge is lacking, the chances are that, however fine a performer a person may be, he will many times blur the effect of his brilliant performance. A listener, seated some distance from the piano, naturally hears the slightest muddiness caused by strings being allowed to vibrate longer than they should do, although the player himself may not observe it. The study of pedal effects is, therefore, a thing by itself, and requires a longer period of time to obtain full control over them than most pianists seem to believe.

....Now that Theodore Thomas has returned to New York, reports will doubtless be rife as to his plans for the coming season. It may be stated, however, on the best authority, that beyond his engagements made in the spring Mr. Thomas has made no new plans. The elaborate programme, which has been before noticed, in which he was to conduct an orchestra, and have Joseffy and Wilhelmj for soloists, and give concerts for five months in the principal cities of the country, is not likely to be carried out. Mr. Thomas' engagements with the Philharmonic societies of New York and Brooklyn, and his own orchestral concerts, would make such a plan impossible, though it is not at all unlikely that the two artists above named will be heard in connection with his orchestra in the course of the season.

....On last Friday night, August 13, S. Liebling played Anton Rubenstein's concerto in D minor and Brandeis' Grand Polka Fantastique.

....The Keokuk Opera Company gave "Martha" at the Opera House, Quincy, Ill., August 12, and was greeted by a large and enthusiastic audience.

....A Miss Beringer, pianiste, of New York, was spoken of in the highest terms by several German musical papers after a concert in which she recently appeared.

....Ella Cleveland-Fenderson sang to an enthusiastic audience at Camden, Me., on Tuesday evening the 10th inst. She also sang at Newport, N. H., August 19 and 20.

....Louis Maas, a pianist from the Leipsic Conservatory, has been engaged by Theodore Thomas for his concerts in the United States, according to the German papers.

...."La Fille du Tambour-Major," Offenbach's latest opéra bouffe, will be produced at the Standard Theatre on September 13, by Maurice Grau's French Opera Company.

....Signor Brignoli, Miss Gunther, soprano, and Mr. Colby, pianist, gave a free concert to the guests of the Oriental and Manhattan Beach hotels on the night of the 11th.

....Three concerts, under the management of A. D. Peck, are to be given in the Boston Music Hall, October 4, 8 and 9, at which Annie Louise Cary, Wilhelmj and Joseffy will appear.

....Some of the funny songs in George Conquest's pantomimic burlesque extravaganza, "The Grim Goblin," are already becoming popular in the city. The piece continues to draw well.

...."The Lover's Pilgrimage" rehearsals were begun by the Emma Abbott Opera Company on Tuesday morning in a music hall on Fifth avenue. This opera made a sensation in Italy and France. The Abbott Opera Company has secured the American right.

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

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W. MALMENE,
Mus. Bac. Cantab., has resigned his position as Instructor of Vocal Music in Washington University, St. Louis, which he has held for the last eleven years. An engagement as musical director of a vocal and orchestral society (English or German), a good organist appointment or music teacher in a prominent school would be accepted.
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JOSEPH ELLER,
Oboe, 61 Eighth st., N. Y. City.

J. PFEIFFENSCHNEIDER,
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EDWARD BOEHNIG,
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C. SOHST,
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JOSEPH TRIGG,
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ROBT. WARD,
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J. F. BRIEN,
New York Mirror, 12 Union sq., N. Y. City.

MISS HELEN BLYTHE,
Leading Lady, Daly's Theatre, season 1880-81.

CHAS. F. WERNIG,
Leader, Twenty-third Regiment Armory, Brooklyn.

G. WEIGAND,
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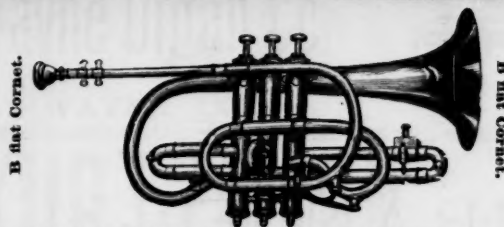
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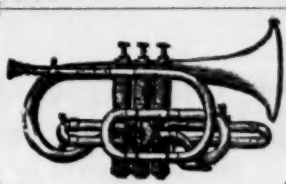
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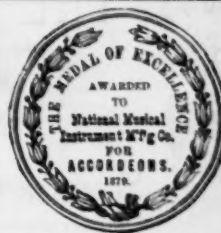
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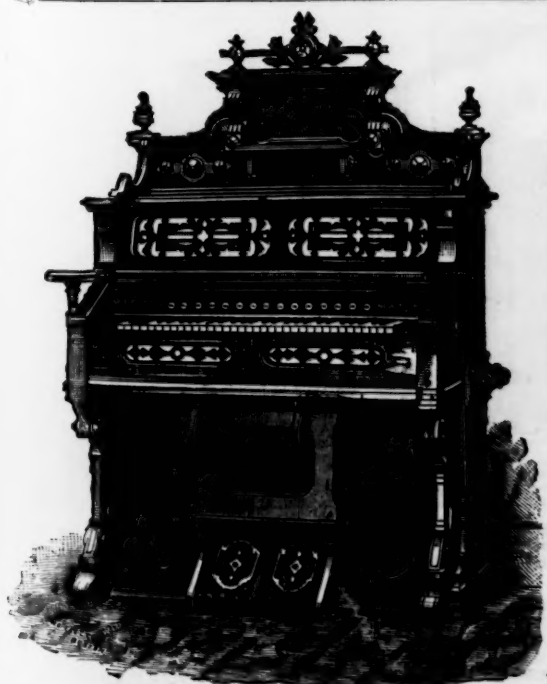
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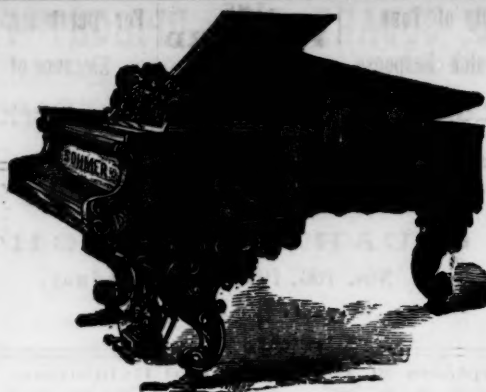
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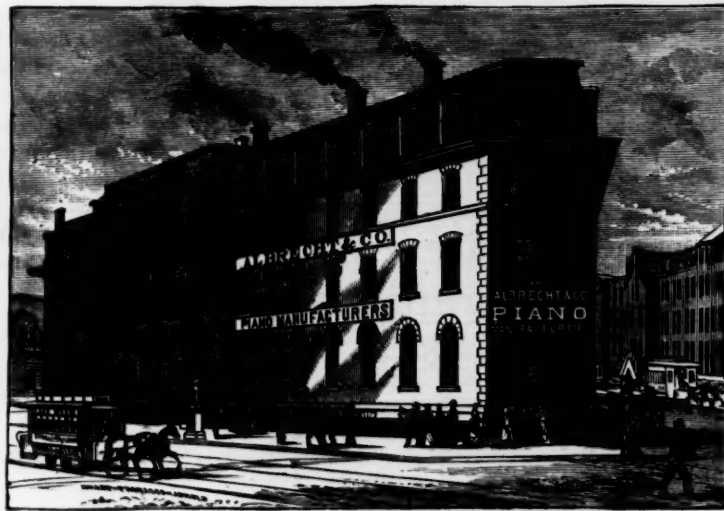
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